THE ACADEMY SONG-BOOK

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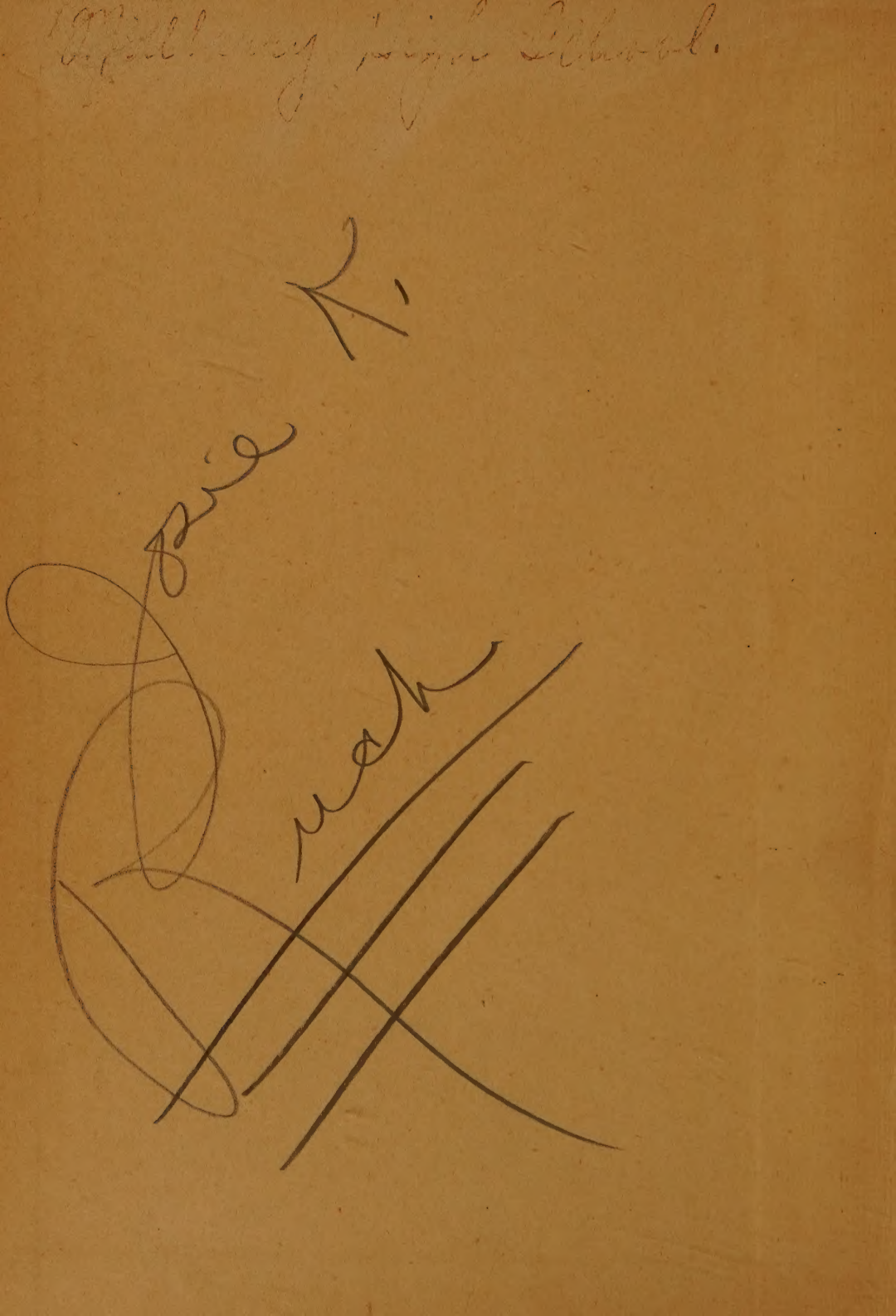

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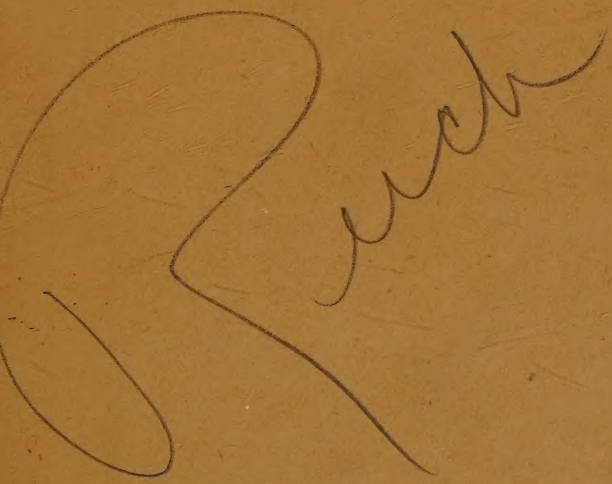

THE ACADEMY SONG-BOOK

FOR USE IN

SCHOOLS AND COLLEGES

BY

CHARLES H. LEVERMORE, PH.D.

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TO

The Adelphi Academy

OF BROOKLYN

THIS BOOK IS INSCRIBED

BY ITS EDITOR

PREFATORY NOTE.

THE ACADEMY SONG-BOOK is intended to furnish music for all occasions in the daily life of schools and colleges. Its distinguishing feature is the range or variety of its selections. The first division of the book contains an introduction to the study of music, adapted to the needs of a graded school system. The second part consists of national and patriotic songs, containing most of the well known and popular national songs. In the third division are school and college songs, including many of the best songs of the great English schools, as Eton and Harrow, as well as the better songs of our own colleges. The fourth part contains familiar songs, the songs of the race that will not die and that children ought to know. In the fifth part are devotional songs and hymns.

For the introductory division, comprising the outlines of a system of instruction in vocal music, Mr. Frederic Reddall is solely responsible. The editor wishes to acknowledge his obligations to Mr. Reddall for assistance in the compilation of this book, and for permission to use the music accredited to him in the following pages; to Mr. Arthur C. Ainger, of Eton College, Windsor, England, for permission to use the Eton song "Vale"; to Messrs. Bowen and Howson of Harrow School for permission to use their Harrow songs that are in this book; to General Horatio C. King for permission to use the melody entitled "One Grand, Sweet Song," and the song entitled "Valedictory"; to the Rev. J. D. Herron and Mr. Joseph Bensel, for permission to use the music which is accredited to them in the following pages; to Professor J. P. McCaskey, editor of the Franklin Square Song Collection, for permission to use his arrangements of "The Little Tin Soldier," "The Blushing Maple Tree," and "The Trees and the Master"; to Messrs. Charles Scribner's Sons, for permission to use the words of the last-mentioned song which were written by Sidney Lanier; to Messrs. D. Appleton & Co. for permission to use William Cullen Bryant's poem entitled "As Shadows Cast by Cloud and Sun"; to Mr. U. C. Burnap for permission to use the tune

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CHARLES H. LEVERMORE.

ADELPHI ACADEMY,
Brooklyn, N. Y., May 1st, 1895.

TABLE OF CONTENTS.

I. TOPICAL INDEX.

PART I.

	Page
Graded Course of Study in Vocal Music and Sight-Singing	1–80

PART II.

PATRIOTIC AND NATIONAL SONGS:

No.		Page
1.	America	81
2.	God Bless our Native Land	81
3.	Star-Spangled Banner	82
4.	Song of the Free	83
5.	Hail Columbia	84
6.	The New Hail Columbia	85
7.	The Red, White, and Blue	86
8.	Our Native Song	87
9.	The Bonnie Blue Flag	88
10.	Flag of the Free	89
11.	God Speed the Right	90
12.	Tippecanoe and Tyler Too	90
13.	The British National Anthem	92
14.	Heil dir im Siegerkranz	92
15.	Draw the Sword, Scotland	93
16.	Campbells are Coming	94
17.	Bonnie Dundee	95
18.	Men of Harlech	96
19.	Three Cheers for the Olden Time	97
20.	Rule Britannia	98
21.	March o' the Cameron Men	99
22.	Hymn of the Marseillaise	100
23.	La Marseillaise (French version)	101
24.	Partant pour la Syrie	102
25.	Partant pour la Syrie (French version)	103
26.	Scots wha Hae wi' Wallace Bled	104
27.	Warren's Address	104
28.	My Heart's in the Highlands	105
29.	Sword Song	106
30.	The Sword	107
31.	Russian National Hymn	107
32.	Russian National Hymn, No. 2, Epiphany Anthem	108
33.	The Ship of State	109
34.	Our Fatherland	110
35.	The Blue Bells of Scotland	111
36.	Where is the German Fatherland?	112
37.	Where is the German Fatherland? (German version)	114
38.	Vaterlandsliebe	115
39.	Lied der Deutschen	116
40.	Ark of Freedom	117
41.	Austrian National Hymn	117
42.	Praise to Thee	118
43.	The Watch on the Rhine	118
44.	The Watch on the Rhine (German version)	119
45.	Ranz des Vaches	120
46.	Processional March Song	121
47.	The Wearing of the Green	122
48.	Our Own Dear Land	124
49.	Andreas Hofer	125
50.	The Glorious Fourth	126
51.	God and Fatherland	127
52.	O Thou, my Austria	128
53.	Know'st thou the Land	129
54.	Battle Hymn of the Republic	130
55.	Glory, Glory, Hallelujah	131

PART III.

SCHOOL AND COLLEGE SONGS:

No.		Page
1.	'Neath the Elms	135
2.	Graduation Song	136
3.	Fair Harvard	137
4.	Those Endearing Young Charms	137
5.	Upidee	138
6.	Upidee (a parody)	139
7.	Adelphi School Song	140
8.	Ubi Bene, Ibi Patria	141
9.	Eli Yale	142
10.	Krambambuli	143
11.	Litoria	144
12.	Die Lorelei	146
13.	The Loreley	147
14.	Valedictory	147
15.	My Maryland	148
16 and 17.	Lauriger Horatius (two versions)	149
18.	There's Music in the Air	149
19.	Ducker	150
20.	Stars of the Summer Night	151
21 and 22.	Gaudeamus (two versions)	152–153
23.	Amici	153
24, 25, and 26.	Integer Vitæ (three versions)	154–155
27.	The Land of Memory	155
28.	October	156
29.	Underneath the Briny Sea	158
30.	Sing Tangent, Co-Tangent	160
31.	Evening Bells	161
32.	Jäger-Leben	162
33.	Leaving the Nest	163
34.	Maid of Athens	164
35.	Walk in Line	165
36.	Forsaken	166
37.	The Wanderer	167
38.	Down the Hill	168
39.	The Mermaid	170
40.	Farewell Song	171
41.	Wake, Freshmen, Wake	172
42.	Source of Song	173
43.	Football Song	176
44.	Dulce Domum (Winchester)	178
45.	Wanderlied	180
46.	Adelphi Marches Onward	182
47.	The Voice of the Bell	183
48.	The School-House and the Flag	185
49.	The School of Jolly Boys	186
50.	Eton Boating Song	188
51.	Sow not in Sorrow	190
52.	Farewell	191
53.	Questions and Answers	192
54 and 55.	Lone Fishball (two versions)	192–193
56.	Graduation Song	194
57.	Saint Joles	195
58.	Students' Lay	196
59.	Help It On	196
60.	Vale	197
61.	Willow the King	199
62.	Byron Lay Dreaming	200
63.	Five Hundred Faces	201
64.	Vive le Capitaine John	202
65.	In the Days of Old	203

PART IV.

FAMILIAR SONGS:

1.	Home Sweet Home	205
2.	Three Kings of Orient	206
3.	The Dearest Spot on Earth to me	206
4.	Auld Lang Syne	207
5.	I Would that my Love	208
6.	The Wild Rosebud	209
7.	The Old Familiar Place	210
8.	Robin Adair	210
9.	To-Day and To-Morrow	211
10.	Hymn of the Fishermen's Children	212
11.	Bear a Lily in thy Hand	213
12.	The Sun is Bright	214
13.	Golden Slumbers Kiss your Eyes	214
14.	Nobody Knows the Trouble I've Seen	215
15.	Thou'rt like unto a Flower	216
16.	North German Cradle-Song	217
17.	Up the Hills	217
18.	The Wild Rose	218
19.	Good-Night	218
20.	Home they Brought her Warrior	219
21.	Cradle Song	220
22.	The Storm	220
23.	The King's Highway	222
24.	Soft, Soft Music is Stealing	223

No.		Page
25.	Onward	224
26.	The First Violets	225
27.	Aladdin	225
28.	Hymn to Music	226
29.	Zephyr of Nightfall	227
30.	Isle of Beauty	228
31.	Prayer	228
32.	Farewell, O Joyous Sunny Grove	229
33.	The Miller of the Dee	230
34.	The Low-Backed Car	230
35.	When All the World is Young	232
36.	A Lullaby	232
37.	May Song	234
38.	The Boat Song	234
39.	Annie Laurie	235
40.	Faintly Flow, thou Falling River	236
41.	Guide me, O Thou Great Jehovah	236
42.	Canadian Boat Song	237
43.	Magali	238
44.	Hunter's Farewell	240
45.	Beside the Mill	241
46.	The Little Tin Soldier	242
47.	The Sun Smiles in Beauty	243
48.	Farewell to the Forest	244
49.	On to the Field	245
50.	I Know a Bank	246
51.	Good-Night, Farewell	248
52.	Auf Wiedersehen	249
53.	The Chapel	250
54.	A Man's a Man for a' That	251
55.	Killarney	252
56.	The Stars are Fading	253
57.	Hark, Hark, the Lark	254
58.	Old Rosin the Bow	255
59.	London Bridge	256
60.	Sweet Roses that Wither	258
61.	The Night	259
62.	Soldiers' Chorus	260
63.	God of the Nations	262
64.	Wait for the Wagon	264
65.	O Gladly now we Hail ye	265
66.	Sailing	266
67.	Corn Song	267
68.	Whichever Way the Wind doth Blow	268
69.	Joy, Joy, Freedom To-Day	269
70.	Going Home	270
71.	The Fire of Home	271
72.	Schlummerlied	272
73.	How can I Leave Thee	273
74.	How can I Leave Thee (German words)	273
75.	The Battle Prayer	274
76.	Clover so White	274
77.	Vesper Hymn	275
78.	Over the Mountain Wave	276
79.	Evening Song	277
80.	Prayer from "Der Freischütz"	277
81.	John Anderson, My Jo	278
82.	Fishermen's Chorus	279
83.	Soldier's Farewell	280
84.	Good-Night	280
85.	Speed Away	282
86.	Huntsman's Chorus	283
87.	Swing, Cradle, Swing	284
88.	Praise of Song	284
89.	The Cuckoo	286
90.	What Need Have I	287
91.	Truth	288
92.	Skaters' Song	289
93.	Spinning Song	290
94.	Where Would I Be	290
95.	O Native Land	291
96.	Lützow's Wild Hunt	292
97.	At Twilight	293
98.	Rocked in the Cradle of the Deep	294
99.	Behold the Sabre	295
100.	The Mellow Horn	296
101.	One Grand Sweet Song	297
102.	Sweet and Low	299
103.	Silent Night	300

PART V.

SONGS OF DEVOTION:

1, 2 and 3.	The Lord's Prayer (three versions)	303, 304
4.	He Giveth His Beloved Sleep	304
5.	Rejoice To-Day (Christmas)	305
6.	Nazareth (Christmas)	306
7.	Sion	307
8.	Christmas Fanfare and Carol	308
9.	The Palms (Easter)	310
10.	Sing, O Children, Sing with Gladness	311
11.	Wake, and Tune your Youthful Voices	312
12.	Alleluia (Lord of Every Land and Nation)	313
13.	The Christmas Tree	314
14.	The Trees and the Master	315
15.	Glorious Things of Thee are Spoken	316
16.	Peace on Earth	317

No.		Page
17.	Come, ye Disconsolate	318
18.	The Bird Song (Easter)	318
19.	The Blushing Maple Tree	320
20.	A Little While (O for the Peace that Floweth)	321
21.	Wentworth (Dear Lord, I Thank Thee)	322
22.	Willis (It Came upon the Midnight Clear)	322
23.	Watchman, Tell us of the Night (Advent)	323
24.	Rathbun (Hail, Thou Long-Expected Jesus)	323
25.	O Come, Emmanuel (Advent)	324
26.	Weston (Love Divine)	324
27.	Parting Hymn	325
28.	Lord, with Glowing Heart	325
29.	Jerusalem the Golden	326
30.	Seymour (Softly Now the Light of Day)	326
31.	Alford (Ten Thousand Times Ten Thousand)	327
32.	Ein' Feste Burg	327
33.	Baxter (Thy Way, Not Mine, O Lord)	328
34.	O Jesu, Thou art Standing	328
35.	St. George's Chapel	329
36.	For thee, O Dear, Dear Country	329
37.	Aurelia (The Church's One Foundation)	330
38.	Wir Pflügen (We Plough the Fields)	330
39.	Jewett (My Jesus, as Thou Wilt)	331
40.	Ellacombe (To Thee, my God and Saviour)	332
41.	Adeste Fideles	332
42.	Nicæa (Holy, Holy, Holy)	333
43.	Flemming (Praise ye the Father)	333
44.	Hark, Hark, my Soul	334
45.	Silent Night	334
46.	Glad Light (Easter)	335
47.	Nearer to Thee	336
48.	Nearer, my God, to Thee	336
49.	Mendelssohn (Hark, the Herald Angels Sing)	337
50.	The Divine Pilot	337
51.	Christmas Time	338
52.	Coronation (All Hail the Power of Jesus' Name)	338
53.	Devotion (O Could our Thoughts)	339
54.	The Bird Let Loose	336
55.	Abide with me	340
56.	Consolation (As Pants the Wearied Hart)	340
57.	Crusader's Hymn	341
58.	Aspiration (Saviour, Blessed Saviour)	341
59.	Brief Life is Here Our Portion	342
60.	St. Oswald (God, my King)	342
61.	A Last Prayer	343
62.	The World is very Evil	343
63.	Angel Voices	344
64.	Lead us, Heavenly Father	344
65.	Italian Hymn	345
66.	Come, Thou Almighty King	345
67.	Dennis (How Gentle God's Commands)	345
68.	Hursley (Sun of my Soul)	346
69.	Lux Benigna (Lead, Kindly Light)	346
70.	O Paradise, O Paradise	347
71.	Coronæ (Crown the Saviour)	347
72.	Melita (Let Glory be to God on High)	348
73.	The Shadows of the Evening Hours	348
74.	Olivet (My Faith Looks up to Thee)	349
75.	Marlborough (Still, Still with Thee)	349
76.	Addison (The Spacious Firmament on High)	350
77.	In Heavenly Love Abiding	350
78.	Rousseau's Hymn	351
79.	Avon (There's Nothing Bright Above, Below)	351
80.	When I Survey the Wondrous Cross	351
81.	Christus Victor (Onward, Christian Soldiers)	352
82 and 83.	Alles mit Gott	353
84.	Holy, Holy, Holy Lord	353
85.	Thalberg (In Heavenly Love Abiding)	354
86.	Litany (Saviour, when in Dust to Thee)	354
87.	While Shepherds Watched	355
88.	Sweet Will of God	355
89.	All Saints (As Shadows Cast by Cloud and Sun)	356
90.	Passion Chorale (O Sacred Head)	356

SELECTIONS FOR CHANTING:

91.	Bonum est	357
92.	Jubilate Deo	357
93.	Benedictus	357
94.	Deus Misereatur	358
95.	Laudate Dominum	358
96.	Nunc Dimittis	358
97.	God's Will and Love	359
98.	Gloria Patri	359

Dictionary of Musical Terms 363

II. ALPHABETICAL INDEX.

MISCELLANEOUS SONGS:

	Page
Adelphi Marches Onward (adapted from *Harrow Song*)	182
Adelphi School Song. *Reddall*	140
Adeste Fideles. *Reading*	332
Addison	350
Aladdin	225
Alford	327
Alleluia. *Löwe*	313
Alles mit Gott. *Grobe*	353
All Hail the Power of Jesus' Name	338
All Saints	356
A Man's a Man for a' That. *Burns*	251
America. *Henry Carey*	81
Amherst Song	160
Amici	153
A Mighty Fortress is our God	327
Andreas Hofer	125
Angel Voices Ever Singing. *Sullivan*	344
Annie Laurie	235
Ark of Freedom	117
As Pants the Wearied Hart. *Mendelssohn*	340
Aspiration. *Dykes*	341
As Shadows Cast by Cloud and Sun. *Cutler*	356
At Twilight	293
Auf Wiedersehen. *Mendelssohn*	249
Auld Lang Syne	207
Aurelia	330
Austrian National Hymn. *Haydn*	117
Avon. *V. C. T.*	351
Battle Hymn of the Republic	130
Battle Prayer. *Körner*	274
Baxter. *Burnap.*	328
Bear a Lily in thy Hand	213
Behold the Sabre. *Offenbach*	295
Benedictus. *Goss*	357
Beside the Mill. *Glück*	241
Bird Let Loose, The	339
Bird Song, The. *Herron*	318
Blue Bells of Scotland	111
Boat Song. *Von Weber*	234
Bonnie Blue Flag. *McCarthy*	88
Bonnie Dundee	95
Bonum Est. *Bennett*	357
Bowdoin Song	155
Brief Life is Here our Portion. *Herron*	342
British National Anthem	92
Byron Lay Dreaming. *Harrow Song.* J. F.	200
Campbells are Coming	94
Canadian Boat Song	237
Chapel, The. *Kreutzer*	250
Christmas Fanfare and Carol	308
Christmas Time is Come Again	338
Christmas Tree, The	314
Christus Victor. *Sullivan*	352
Clover So White	274
Come, Thou Almighty King	345
Come, ye Disconsolate	318
Consolation. *Mendelssohn*, Arr.	340
Corn Song	267
Coronation. *Miles Lane*	338
Coronæ. *Monk*	347
Cradle Song. *Taubert*	220
Crown the Saviour. *Monk*	347
Crusader's Hymn. *Willis*	341
Cuckoo, The. *Hullah*	286
Dear Lord, I Thank Thee. *Maker*	322
Dearest Spot on Earth, The	206
Dennis. *Nägeli*	345
Deus Misereatur. *Farrant*	358
Devotion	339
Die Lorelei. *Silcher*	146
Down the Hill. *Harrow Song.* J. F.	168
Draw the Sword, Scotland	93
Ducker. *Harrow Song*	150
Dulce Domum. *Reading*	178
Ein' Feste Burg. *Luther*	327
Eli Yale	142
Ellacombe	332
Eton Boating Song	188
Evening Bells	161
Evening Song	277
Eventide. *Monk*	340
Faintly Flow, thou Falling River	236
Fair Harvard	137
Fairest Lord Jesus	331
Farewell. *Silcher*	191
Farewell, O Joyous, Sunny Grove. *Esser*	229
Farewell Song	171

	Page
Farewell to the Forest. *Mendelssohn*	244
Father, I Scarcely Dare to Pray	343
First Violets, The. *Bellini*	225
Five Hundred Faces. *Harrow Song*	201
Fire of Home. *Worster*	271
Fishermen's Chorus. *Auber*	279
Flag of the Free. From *Lohengrin*	89
Flemming	333
Football Song. *Harrow*	176
Forsaken. *Koschat*	166
For thee, O Dear, Dear Country. *Herron*	329
Gaudeamus	152
Gaudeamus (Latin words)	153
German Student Song	155
Glad Light Illumes this Day (Lux illuxit triumphalis). *Brown*	335
Gladly now we Hail ye. *Bellini*	265
Gloria Patri. *Greatorex*	359
Glorious Fourth, The	126
Glorious Things of Thee are Spoken. *Rossini*	316
Glory, Glory, Hallelujah	131
God and Fatherland	127
God Bless our Native Land	81
God, my King, thy Might Confessing. *Dykes*	342
God of the Nations. *Verdi*	262
God Speed the Right	90
God's Will and Love. *Troyte*	359
Going Home	270
Golden Slumbers Kiss your Eyes	214
Good-night. *Abt*	218
Good-night. *Perkins*	280
Good-night, Farewell. *Kücken*	248
Graduation Song	194
Graduation Song. *Davenant*	136
Guide me, O Thou Great Jehovah	236
Hail Columbia	84
Hail! Thou Long-Expected Jesus. *Conkey*	323
Hark, Hark, my Soul. *Roe*	334
Hark, Hark, the Lark. *Schubert*	254
Hark, the Herald Angels Sing. *Mendelssohn*	337
Harvard Song	192
He Giveth His Beloved Sleep. *Abt*	304
Heil dir im Siegerkranz	92
Help It On	196
Holy God, we Praise Thy Name	353
Holy, Holy, Holy. *Dykes*	333
Holy, Holy, Lord. *Spohr*	353
Home, Sweet Home. *Bishop*	205
Home they Brought her Warrior. *Macfarren*	219
How can I Leave thee. *Kücken*	273
How Gentle God's Commands. *Nägeli*	345
Hunter's Farewell. *Mendelssohn*	240
Huntsman's Chorus. *Von Weber*	283
Hursley. *Monk*	346
Hymn of the Fishermen's Children. *Hérold*	212
Hymn of the Marseillaise	100
Hymn of the Marseillaise (French words)	101
Hymn to Music	226
I Know a Bank. *Horn*	246
In Heavenly Love Abiding. *Bensel*	350
In Heavenly Love Abiding. *Thalberg*	354
Integer Vitæ. *Flemming*	154
Integer Vitæ (Latin words)	155
In the Days of Old	203
Into the Woods my Master went	315
Isle of Beauty. *Bayly*	228
Italian Hymn. *Giardini*	345
It Came upon the Midnight Clear. *Willis*	322
I Worship Thee, Sweet Will of God	355
I Would that My Love. *Mendelssohn*	208
Jäger-Leben	162
Jerusalem the Golden. *Ewing*	326
Jesus, Saviour, Pilot me. *Redhead*	337
Jewett	331
John Anderson, My Jo. *Watson*	278
John Brown's Body	131
Joy, Joy, Freedom To-day	269
Jubilate Deo. *Hopkins*	357
Killarney. *Balfe*	252
King's Highway, The. *Molloy*	222
Know'st thou the Land?	129
Krambambuli	143
Kühreihen (Ranz des Vaches)	120
Land of Memory	155
Last Prayer, A	343
Laudate Dominum. *Havergal*	358
Lauriger Horatius (Latin and English words)	149
Leaving the Nest. *Reddall*	163
Lead, Kindly Light. *Dykes*	346
Lead us, Heavenly Father. *Gounod*	344
Let Glory be to God on High. *Dykes*	348
Lied der Deutschen. *Abt*	116
Litany Hymn	354
Litoria	144
Little Tin Soldier. *Molloy*	242
Little While, A. *Herron*	321
London Bridge. *Molloy*	256
Lone Fishball, The (two versions)	192–193
Lord's Prayer. *Stainer*	303
Lord's Prayer. *Tallis*	304
Lord of Every Land and Nation	313
Lord, with Glowing Heart. *Flotow*	325
Loreley, The. *Silcher*	147
Love Divine, all Love Excelling. *Roe*	324
Low-backed Car, The	230
Lullaby. *Sullivan*	322

	Page
Lützow's Wild Hunt. *Von Weber*	292
Lux Benigna. *Dykes*	346
Magali	238
Maid of Athens. *Allen*	164
Maple Tree, The Blushing. *McCaskey*	320
March o' the Cameron Men	99
Marlborough. *Sullivan*	349
Maryland, my Maryland	148
Marseillaise, Hymn of the	100
May Song	234
Melita. *Dykes*	348
Mellow Horn, The. *Jones*	296
Mendelssohn	337
Men of Harlech	96
Mermaid, The	170
Miller of the Dee	230
Mit dem Herrn fang Alles an	353
My Faith Looks up to Thee. *Mason*	349
My God, my Father, while I Stray	359
My Heart's in the Highlands	105
My Jesus, as Thou Wilt. *Von Weber*	331
Native Land. *Reichardt*	291
Nazareth. *Gounod*	306
Nearer, my God, to Thee. *Herron*	336
Nearer to Thee. *Abt*	336
'Neath the Elms	135
New Hail Columbia	85
Nicæa	333
Night, The. *Schubert*	259
Nobody Knows the Trouble I've Seen	215
North German Cradle Song	217
Nunc Dimittis	358
O Come, All ye Faithful. *Reading*	332
O Come, Emmanuel	324
O, Could our Thoughts and Wishes Fly	339
October. *Harrow Song.* J. F.	156
O, for the Peace that Floweth as a River	321
O Jesu, Thou art Standing. *Knecht*	328
Old Familiar Place, The. *Glover*	210
Old Rosin the Bow	255
Olivet. *L. Mason*	349
One Grand Sweet Song. *King*	297
On to the Field. *Bellini*	245
Onward, Christian Soldiers. *Sullivan*	352
Onward, Ever Onward. *Farmer*	224
O Paradise. *Barnby*	347
O Sacred Head, Once Wounded	356
O Thou, my Austria. *Von Suppé*	128
Our Fatherland. *Abt*	110
Our Native Song. *Methfessel*	87
Our Own Dear Land	124
Over the Mountain Wave. *White*	276
Palms, The. *Faure*	310
Partant pour la Syrie. *Queen Hortense*	102
Partant pour la Syrie (French words)	103
Parting Hymn. *Hopkins*	325
Passion Chorale. *Bach*	356
Peace on Earth. *Donizetti*	317
Pilot, The Divine. *Redhead*	337
Praise of Song. *Maurer*	284
Praise to God, Immortal Praise. *Elvey*	329
Praise to Thee	118
Praise ye the Father. *Flemming*	333
Prayer	228
Prayer. From *Der Freischütz*	277
Processional March Song	121
Questions and Answers	192
Ranz des Vaches	120
Rathbun	323
Red, White, and Blue	86
Rejoice To-day. *Southwick*	305
Rise, Crowned with Light	108
Robin Adair	210
Rocked in the Cradle of the Deep	294
Rousseau's Hymn. *Rousseau*	351
Rule, Britannia. *Arne*	98
Russian National Hymn. *Alexis Lyoff*	107
Sailing. *Marks*	266
St. George's Chapel	329
Saint Joles. *Harrow Song*	195
St. Oswald. *Dykes*	342
Saviour, Again to Thy Dear Name we Raise	325
Saviour, Blessed Saviour. *Dykes*	341
Saviour, Source of Every Blessing	228
Saviour, When in Dust to Thee	354
Schlummerlied. *Kücken*	272
Schoolhouse and the Flag. *Southwick*	185
School of Jolly Boys	186
Scots wha Hae wi' Wallace Bled	104
Seymour	326
Shadows of the Evening Hours. *Bensel*	348
Ship of State	109
Silent Night. *Barnby*	300
Silent Night. *Haydn*	334
Sing, O Children, Sing with Gladness. *F. R.*	311
Sing Tangent, Co-Tangent	160
Sion. *Rodney*	307
Skaters' Song. *Schumann*	289
Slave Hymn	215
Softly Now the Light of Day. *Weber*	326
Soft, Soft Music is Stealing	223
Soldiers' Chorus. *Gounod*	260
Soldiers' Farewell. *Kinkel*	280
Song of the Free	83
Source of Song. *Harrow.* J. F.	173
Sow not in Sorrow. *Nägeli*	190

	Page
Speed Away. *Woodbury*	282
Spinning Song. *Reinecke*	290
Stars are Fading. *Marzials*	253
Stars of the Summer Night	151
Star-Spangled Banner	82
Still, Still with Thee. *Sullivan*	349
Storm, The. *Hullah*	220
Students' Lay	196
Sun is Bright, The. *Von Weber*	214
Sun of my Soul. *Monk*	346
Sun Smiles in Beauty, The	243
Sweet and Low. *Barnby*	299
Sweet Roses that Wither	258
Sweet Will of God	355
Swing, Cradle, Swing. *Cooper*	284
Sword Song. *Von Weber*	106
Sword, The	107
Ten Thousand Times Ten Thousand. *Dykes*	327
Thalberg	354
The Church's One Foundation. *Wesley*	330
There's Music in the Air	149
There's Nothing Bright Above, Below. *V. C. T.*	351
The Spacious Firmament on High	350
The Winter is Over and Gone at Last	318
Those Endearing Young Charms	137
Thou'rt Like unto a Flower. *Rubinstein*	216
Thou, Whose Almighty Word. *Giardini*	345
Three Cheers for the Olden Time	97
Three Kings of Orient	206
Thy Way, Not Mine, O Lord. *Burnap*	328
Tippecanoe and Tyler Too. *Ross*	90
To-day and To-morrow. *Beethoven*	211
To Thee, my God, My Saviour	332
Trees and the Master, The. *McCaskey*	315
Truth. *Kücken*	288
Ubi Bene, Ibi Patria	141
Ueber den Sternen wohnet Gottes Friede	155
Underneath the Briny Sea. *Harrow Song*	158
Upidee	138–139
Up the Hills. *Rossini*	217
Vale. *Barnby*	197
Valedictory. *King*	147
Vaterlandsliebe	115
Vesper Hymn	275
Vive le Capitaine John	202
Voice of the Bell. *Harrow Song*	183
Wait for the Wagon. *Buckley*	264
Wake! and Tune your Youthful Voices. *Southwick*	312
Wake, Freshmen, Wake	172
Walk in Line	165
Wanderer, The	167
Wanderlied	180
Warren's Address	104
Watchman, Tell us of the Night. *Mason*	323
Watch on the Rhine. *Wilhelm*	118
Watch on the Rhine (German words)	119
Wearing of the Green	122
Wentworth. *Maker*	322
We Plough the Fields. *Schulz*	330
Weston	324
What Means this Glory round our Feet	317
What Need Have I	287
When All the World is Young. *Barnard*	232
When I Survey the Wondrous Cross	351
When on the World's First Harvest Day	320
When the Mists Have Rolled in Splendor	351
Where is the German Fatherland? *Reichardt*	112
Where is the German Fatherland? (German words)	114
Where Would I Be. *Zöllner*	290
Whichever Way the Wind doth Blow. *Mason*	268
While Shepherds Watched. *Methfessel*	355
Wild Rosebud, The. *Schubert*	209
Wild Rose, The. *Werner*	218
Willis	322
Willow the King. *Harrow Song*	199
Winchester School Song. *Reading*	178
Wir Pflügen. *Schulz*	330
World is very Evil, The. *Herron*	343
Zephyr of Nightfall	227

THE

ACADEMY SONG-BOOK

Part I

COURSE OF STUDY IN VOCAL MUSIC AND SIGHT-SINGING

FIRST GRADE*

OUTLINE OF PRACTICAL WORK

1. For the first two or three months of the term, easy melodies in double and quadruple measure, within the compass g′ to c″, always by imitation. The compass may be gradually extended downward to c′, employing the higher and lower tones with caution.

2. Sing the major scales with Lä̈, and to the scale numbers.

3. During the latter part of term the rote-singing of easy melodies may be introduced. Practice the major scales in the keys of C, D♭, D, E♭, and E, with Lä̈ and scale numbers

To the Instructor.— In beginning the system of musical training it is well to accustom even the youngest children of both sexes to sing directly from the staff. If the pupils do not read, or are too young to have books, place the following simple exercises on the blackboard:

Ex. 1. THE FIRST SIX SOUNDS OF THE SCALE OF G†

* Special attention should be given to the following points in all the grades:

(1) Correct position while singing.

(2) Cultivation of a pure tone — loud singing, particularly of the higher pitches, being seldom permissible.

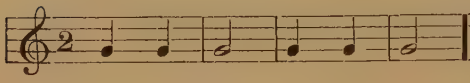
(3) Explanation of current musical characters and terms.

(4) Encouragement of individual effort by the pupils of all grades.

† The first six sounds of the scale of G are adopted as being best suited to the voices of younger children. No reference is at present to be made to the pitch-name of the seventh of the scale, F-sharp.

When this can be sung with facility, practice intervals of seconds, also 1–3–5, and 2–4–6, ascending and descending. Then proceed to the following exercises, using scale-numbers, pitch-names, the syllable Lä, and the easy words appended:

Ex. 2.



1 1 1 1 1 1
g g g g g g
Lä Lä Lä Lä Lä Lä
Come to school; Keep the rule.

Ex. 3.

1 1 2 2 2 1
g g a a a g
Lä Lä Lä Lä Lä Lä
Do not play; Work a - way.

Ex. 4.

1 2 3 3 2 1
g a b b a g
Lä Lä Lä Lä Lä Lä
Voi - ces ring; Learn to sing.

Ex. 5.

1 1 3 2 3 1
g g b a b g
Lä Lä Lä Lä Lä Lä
In the wood flow - ers nod.

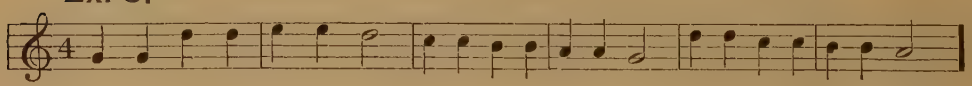
Ex. 6.

1 2 3 4 3 2 1
g a b c b a g
Lä Lä Lä Lä Lä Lä Lä
In the sky a - bove so fair,

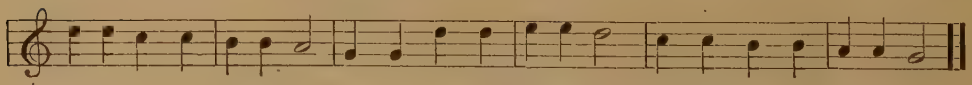
Ex. 7.

3 1 4 3 2 2 1
b g c b a a g
Lä Lä Lä Lä Lä Lä Lä
Birds are sing - ing ev - 'ry - where.

Ex. 8.



1 1 5 5 6 6 5 4 4 3 3 2 2 1 5 5 4 4 3 3 2
g g d d e e d c c b b a a g d d c c b b a
Lä . . . . . .
Twinkle, twin-kle, lit - tle star, How I wonder what you are! Up a-bove the world so high,



5 5 4 4 3 3 2 1 1 5 5 6 6 5 4 4 3 3 2 2 1
d d c c b b a g g d d e e d c c b b a a g
Lä . . . . . .
Like a diamond in the sky. Twin-kle, twinkle, lit - tle star, How I wonder what you are!

After exercise 8 has been practiced by imitation, the class may be allowed to sing it to the accompaniment of piano or organ.

TWINKLE, TWINKLE, LITTLE STAR

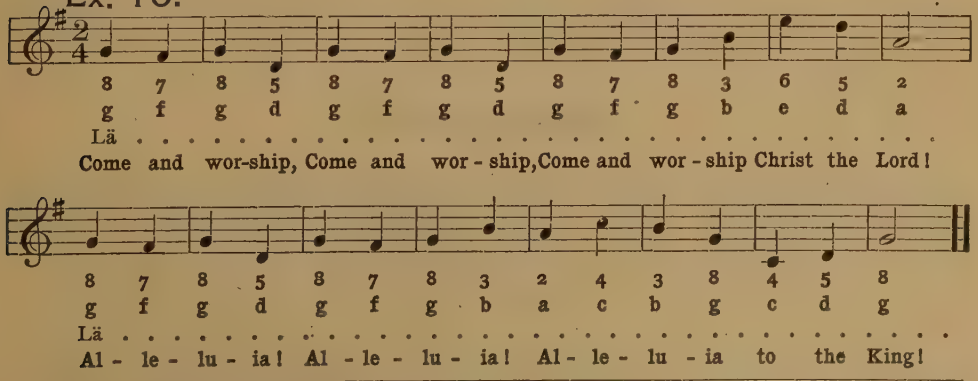
JANE TAYLOR — FRENCH AIR

Not too slow.

1. Twin-kle, twin - kle, lit - tle star; How I won - der what you are,
2. When the blaz - ing sun is gone, When he noth - ing shines up - on,
3. Then the trav- 'ller in the dark Thanks you for the ti - ny spark;
4. In the dark blue sky you keep, While you thro' my win - dow peep,
Up a - bove the world so high, Like a dia- mond in the sky!
Then you show your lit - tle light, Twin - kle, twin - kle all the night.
He could not see which way to go, If you did not twin- kle so.
And you nev - er shut your eye, Till the sun is in the sky.
Twin-kle, twin - kle, lit - tle star; How I won - der what you are!

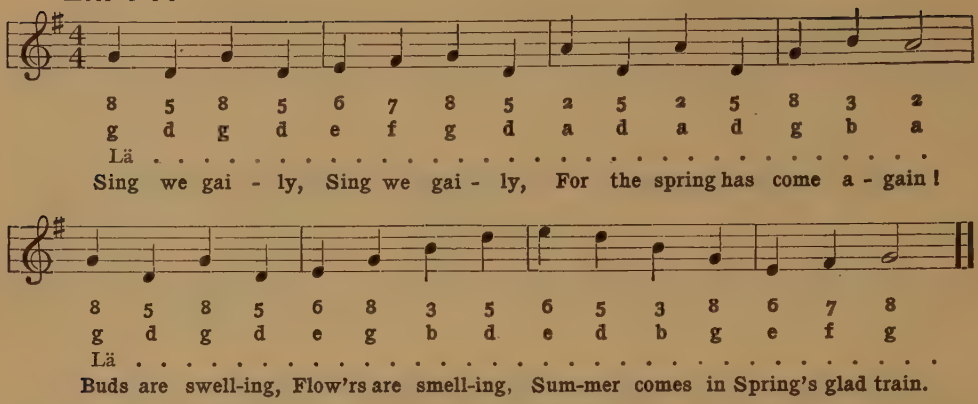
With the object of gradually extending the compass of the voices, the following exercises may now be sung:

Ex. 10.*


8 7 8 5 8 7 8 5 8 7 8 3 6 5 2
g f g d g f g d g f g b e d a
Lä . . . . . .
Come and wor-ship, Come and wor - ship, Come and wor - ship Christ the Lord!
8 7 8 5 8 7 8 3 2 4 3 8 4 5 8
g f g d g f g b a c b g c d g
Lä . . . . . .
Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia to the King!

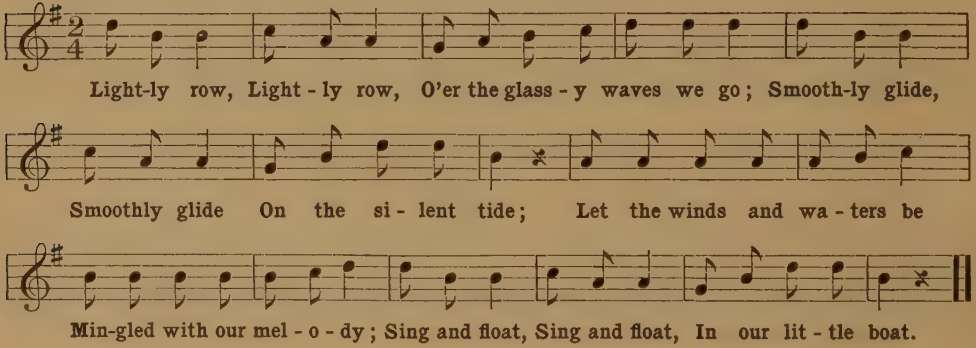
* No notice need be taken in this and the following exercise of F-sharp, nor of the fact that what was formerly 1 of the scale is now taken as 8.

Ex. 11.


8 5 8 5 6 7 8 5 2 5 2 5 8 3 2
g d g d e f g d a d a d g b a
Lä . . . . . .
Sing we gai - ly, Sing we gai - ly, For the spring has come a - gain!
8 5 8 5 6 8 3 5 6 5 3 8 6 7 8
g d g d e g b d e d b g e f g
Lä . . . . . .
Buds are swell-ing, Flow'rs are smell-ing, Sum-mer comes in Spring's glad train.

To test the progress of his pupils in naming the various notes by scale-numbers and pitch-names, the instructor should now invite them to sing with him the following simple melody — first to the scale-numbers, then by the scale-names. Having done this, they may be permitted to sing it with the words:

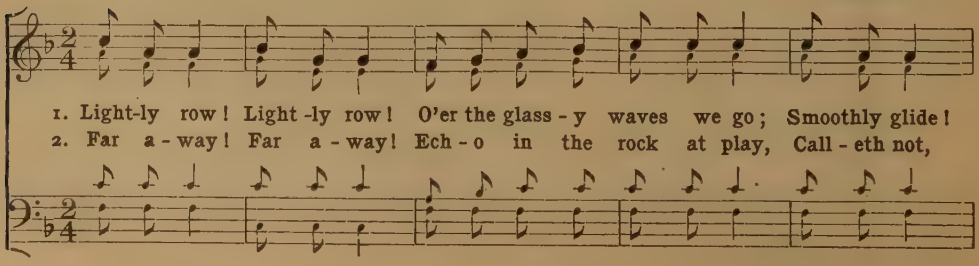
Ex. 12. (May be pitched in F, if preferred.)

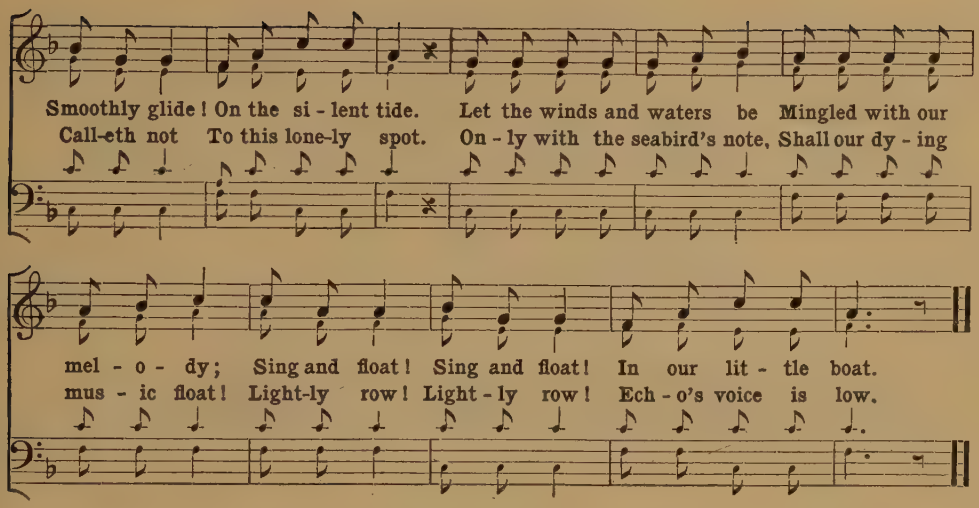

Light-ly row, Light - ly row, O'er the glass - y waves we go; Smooth-ly glide,
Smoothly glide On the si - lent tide; Let the winds and wa - ters be
Min-gled with our mel - o - dy; Sing and float, Sing and float, In our lit - tle boat.

When the melody has been thoroughly learned by imitation, the class may sing it with piano or organ accompaniment:

Ex. 13. **LIGHTLY ROW**

Spanish Air




Smoothly glide! On the si - lent tide. Let the winds and waters be Mingled with our
Call-eth not To this lone-ly spot. On - ly with the seabird's note, Shall our dy - ing
mel - o - dy; Sing and float! Sing and float! In our lit - tle boat.
mus - ic float! Light-ly row! Light-ly row! Ech - o's voice is low.

The middle scale of C may now be introduced, singing it to scale-numbers, pitch-names, and the syllable Lä, ascending, and descending, with practice in intervals, as follows:

Ex. 14. THE MIDDLE SCALE.—KEY OF C MAJOR (The Natural Scale)

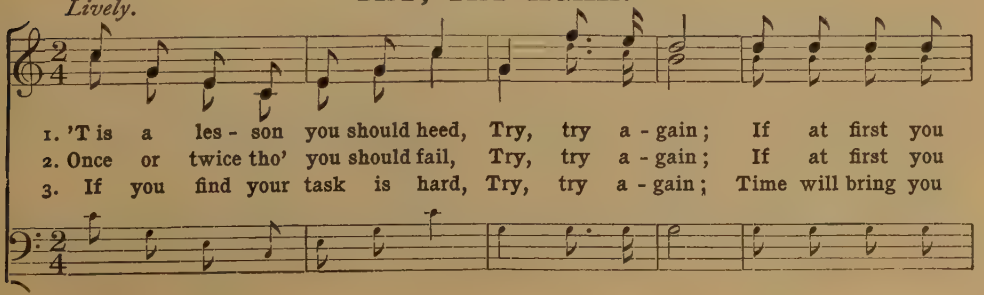
Ex. 15. EXERCISES ON THE INTERVALS OF THE SCALE

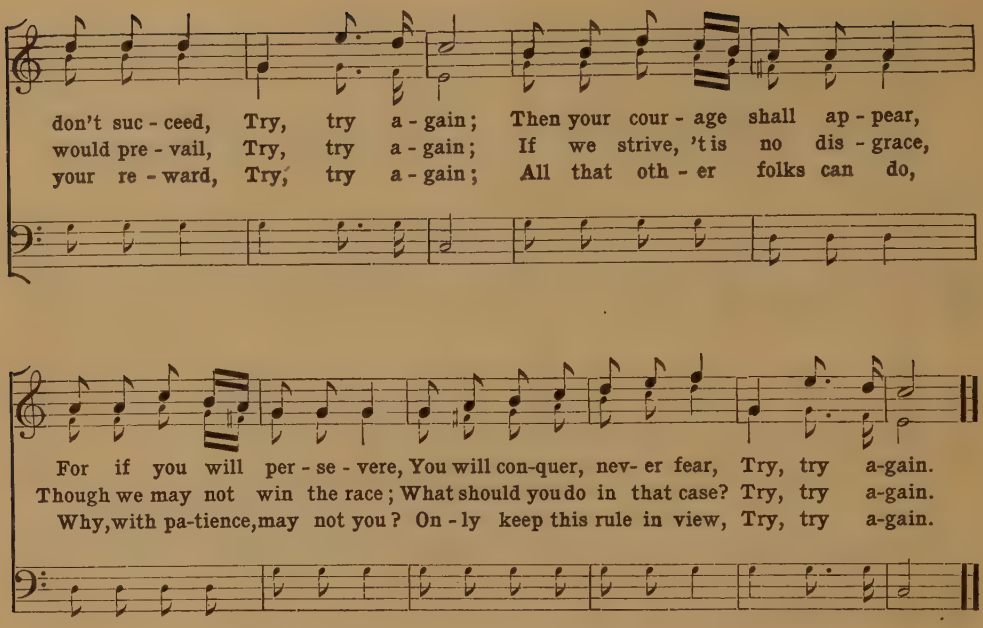
I.—1, 2—2, 1. II.—1, 2, 3—3, 2, 1. III.—1, 2, 3, 4—4, 3, 2, 1.
IV.—1, 2, 3, 4, 5—5, 4, 3, 2, 1. V.—1, 2, 3, 4, 5, 6—6, 5, 4, 3, 2, 1.
VI.—1, 2, 3, 4, 5, 6, 7, 8—8, 7, 6, 5, 4, 3, 2, 1.

Recreation Songs in the key of C, such as the following, may here be introduced with advantage:

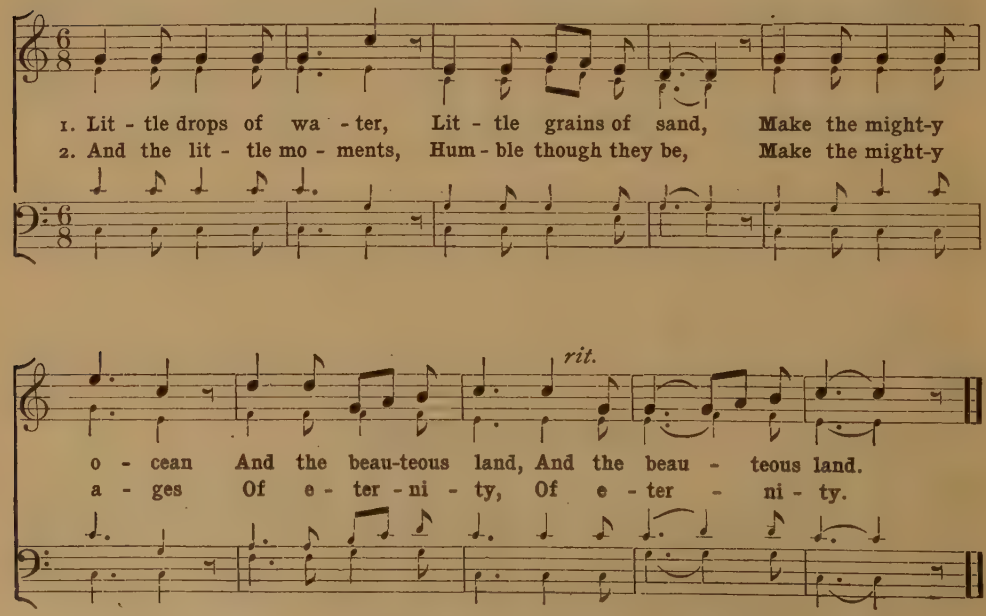
Ex. 16. TRY, TRY AGAIN

Lively.


1. 'T is a les - son you should heed, Try, try a - gain; If at first you
2. Once or twice tho' you should fail, Try, try a - gain; If at first you
3. If you find your task is hard, Try, try a - gain; Time will bring you


don't suc - ceed, Try, try a - gain; Then your cour - age shall ap - pear,
would pre - vail, Try, try a - gain; If we strive, 't is no dis - grace,
your re - ward, Try, try a - gain; All that oth - er folks can do,
For if you will per - se - vere, You will con-quer, nev- er fear, Try, try a-gain.
Though we may not win the race; What should you do in that case? Try, try a-gain.
Why, with pa-tience, may not you? On - ly keep this rule in view, Try, try a-gain.

Ex. 17. LITTLE THINGS

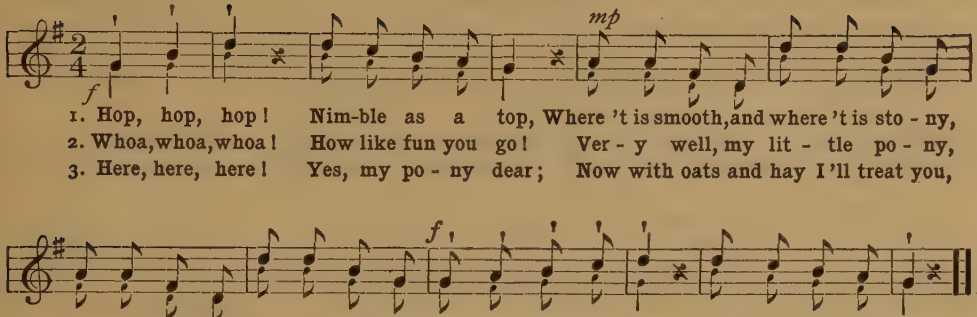

1. Lit - tle drops of wa - ter, Lit - tle grains of sand, Make the might-y
2. And the lit - tle mo - ments, Hum - ble though they be, Make the might-y
rit.
o - cean And the beau-teous land, And the beau - teous land.
a - ges Of e - ter - ni - ty, Of e - ter - ni - ty.

3 So our little errors,
Lead the soul away
From the paths of virtue,
Oft in sin to stray.

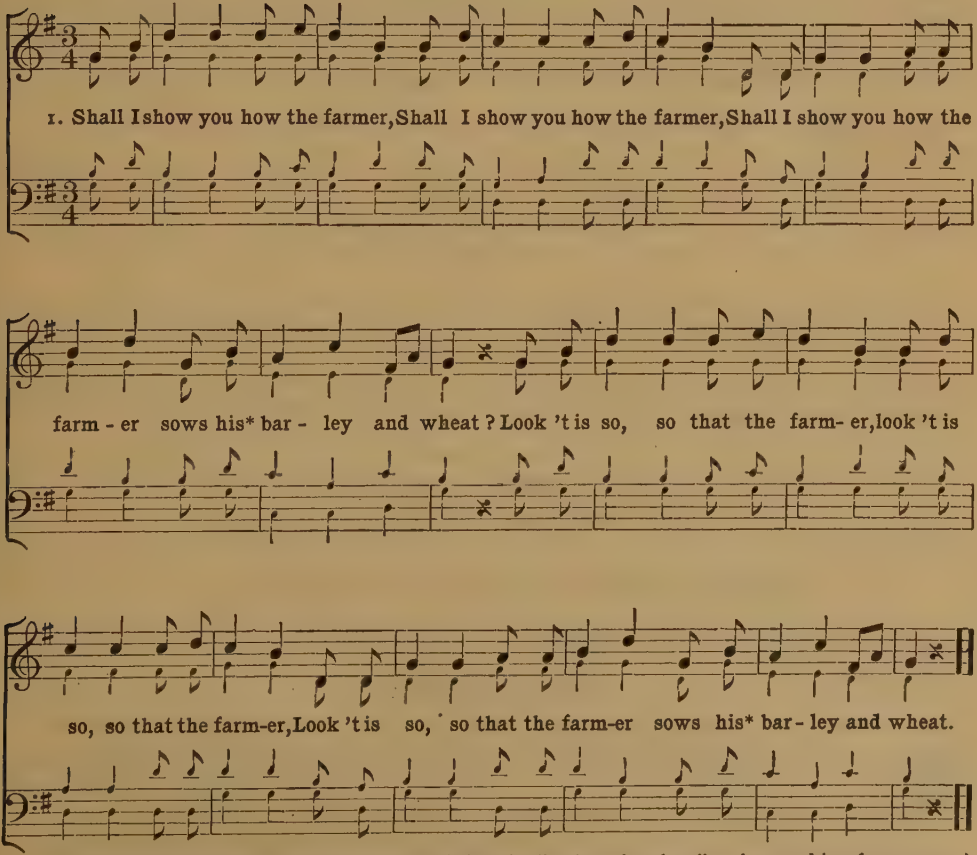
4 Little deeds of kindness,
Little words of love,
Make our earth an Eden
Like the Heaven above.

5 Little seeds of mercy,
Sown by youthful hands,
Grow to bless the nations
Far in heathen lands.

Ex. 18. HOBBY-HORSE


f
mp
1. Hop, hop, hop! Nim-ble as a top, Where 't is smooth, and where 't is sto - ny,
2. Whoa, whoa, whoa! How like fun you go! Ver - y well, my lit - tle po - ny,
3. Here, here, here! Yes, my po - ny dear; Now with oats and hay I 'll treat you,
f
Trudge a-long, my lit - tle po - ny, Hop, hop, hop, hop, hop! Nim - ble as a top.
Safe's our jaunt tho' rough and sto -ny, Spare, spare, spare, spare, spare! Sure enough we 're there.
And with smiles will ev-er greet you, Po - ny, po - ny dear! Yes, my po - ny dear.

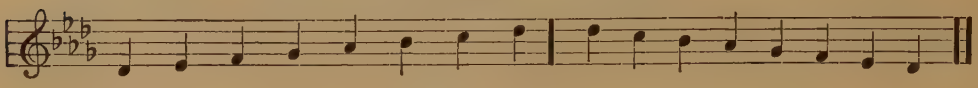
Ex. 19. THE FARMER


1. Shall I show you how the farmer, Shall I show you how the farmer, Shall I show you how the
farm - er sows his* bar - ley and wheat? Look 't is so, so that the farm- er, look 't is
so, so that the farm-er, Look 't is so, so that the farm-er sows his* bar - ley and wheat.

* (For 2d verse, sing —" mows his ;" 3d, " brings in ;" 4th, " threshes "— thus making four verses.)

Continue the scale practice in the keys of D♭, D, E♭, and E, in the same manner as suggested for the key of C, (Exercises 14 and 15,) *e.g.*: by scale-numbers, pitch-names, and the syllable Lä.

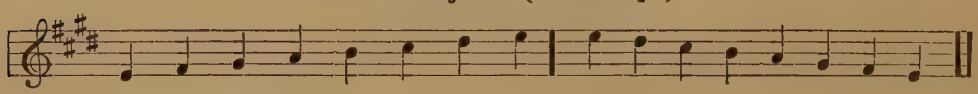
Ex. 20. KEY OF D-FLAT MAJOR (Five Flats)



Ex. 21. KEY OF D MAJOR (Two Sharps)

Ex. 22. KEY OF E-FLAT MAJOR (Three Flats)

Ex. 23. KEY OF E MAJOR (Four Sharps)



Practice the following intervals in all the foregoing keys:

Ex. 24.

1, 2— 2, 1
1, 2, 3— 3, 2, 1
1, 2, 3, 4— 4, 3, 2, 1
1, 2, 3, 4, 5— 5, 4, 3, 2, 1
1, 2, 3, 4, 5, 6— 6, 5, 4, 3, 2, 1
1, 2, 3, 4, 5, 6, 7, 8— 8, 7, 6, 5, 4, 3, 2, 1

1, 2, 1, 3, 1, 4, 1, 5, 1, 6, 1, 7, 1, 8
8, 1, 7, 1, 6, 1, 5, 1, 4, 1, 3, 1, 2, 1

1, 3, 2, 4, 3, 5, 4, 6, 5, 7, 8
8, 6, 7, 5, 6, 4, 5, 3, 4, 2, 3, 1

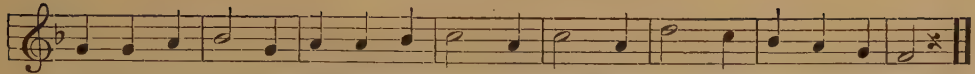
RECREATION SONGS FOR LITTLE PEOPLE

(Gradually increasing in difficulty)

Ex. 25. **THE CUCKOO**

GERMAN

1. Cuck - oo, cuck - oo, wel-come thy song! Cuck - oo, cuck - oo, wel-come thy song;
2. Cuck - oo, cuck - oo, war - ble a - way, Cuck - oo, cuck - oo, war - ble a - way;
3. Cuck - oo, cuck - oo, cease not thy song, Cuck - oo, cuck - oo, cease not thy song;



Win-ter is go - ing, Soft breez-es blow - ing, Springtime, springtime, soon will be here.
Bring the sweet flow-ers, Sunshine and show - ers, Springtime, springtime, do not de - lay.
When thou art roam-ing, Bright days are com - ing, Springtime, springtime, hasten a - long.

Ex. 26. CHERRIES RIPE

1. Cher - ries ripe, Cher - ries ripe! Who will buy my cher - ries ripe?
   Ber - ries red, Ber - ries red! Who will buy my ber - ries red?
2. Who will buy? Who will buy? Thus from morn till night I cry,
   Up and down, Up and down, As I wan - der through the town.

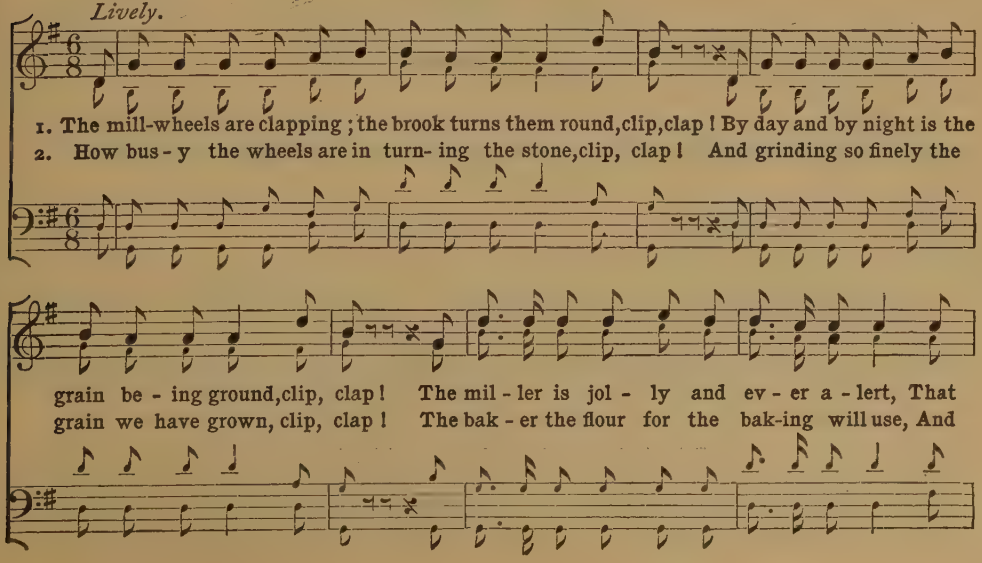
Ripe and ro - sy, cher - ries, Fresh and fra - grant ber - ries,
Who will buy my cher - ries? Who will buy my ber - ries?

Buy and eat, all so sweet, Ber - ries red, Cher - ries ripe;

Ver - y fresh and ver - y cheap, Ver - y fresh and ver - y cheap.

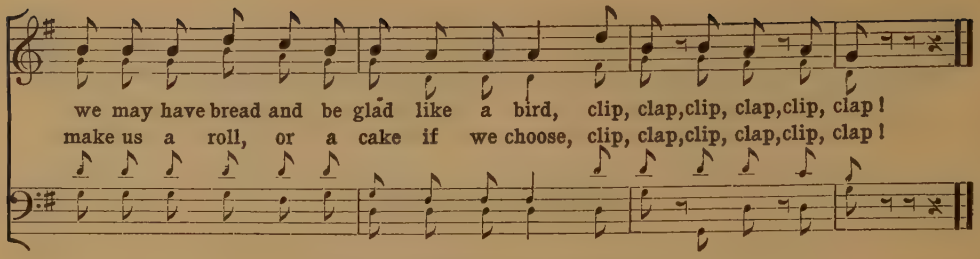
Ex. 27. THE MILL-WHEEL

Lively.

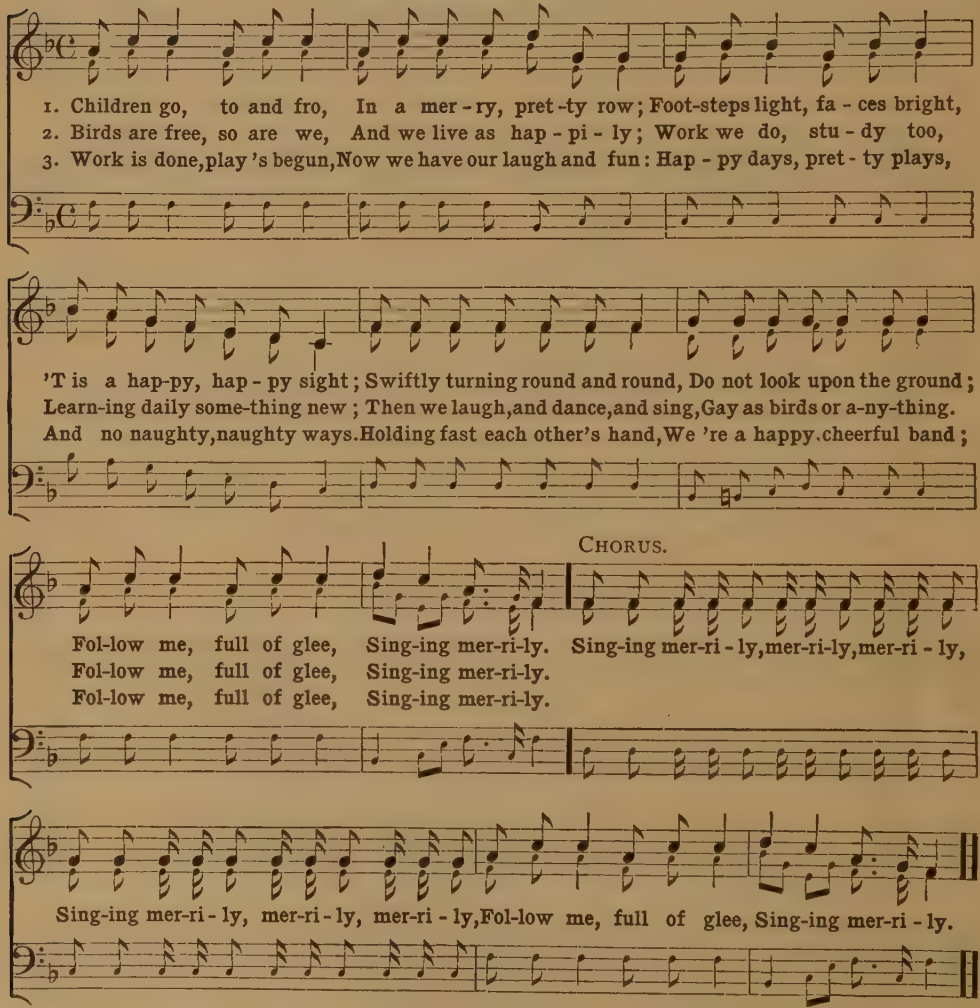


1. The mill-wheels are clapping; the brook turns them round, clip, clap! By day and by night is the
2. How bus - y the wheels are in turn- ing the stone, clip, clap! And grinding so finely the

grain be - ing ground, clip, clap! The mil - ler is jol - ly and ev - er a - lert, That
grain we have grown, clip, clap! The bak - er the flour for the bak-ing will use, And


we may have bread and be glad like a bird, clip, clap, clip, clap, clip, clap!
make us a roll, or a cake if we choose, clip, clap, clip, clap, clip, clap!

Ex. 28. MOVEMENT SONG *


1. Children go, to and fro, In a mer-ry, pret-ty row; Foot-steps light, fa-ces bright,
2. Birds are free, so are we, And we live as hap-pi-ly; Work we do, stu-dy too,
3. Work is done, play 's begun, Now we have our laugh and fun: Hap-py days, pret-ty plays,
'T is a hap-py, hap-py sight; Swiftly turning round and round, Do not look upon the ground;
Learn-ing daily some-thing new; Then we laugh, and dance, and sing, Gay as birds or a-ny-thing.
And no naughty, naughty ways. Holding fast each other's hand, We 're a happy, cheerful band;
CHORUS.
Fol-low me, full of glee, Sing-ing mer-ri-ly. Sing-ing mer-ri-ly, mer-ri-ly, mer-ri-ly,
Fol-low me, full of glee, Sing-ing mer-ri-ly.
Fol-low me, full of glee, Sing-ing mer-ri-ly.
Sing-ing mer-ri-ly, mer-ri-ly, mer-ri-ly, Fol-low me, full of glee, Sing-ing mer-ri-ly.

* The various movements suggested by the words of the song should be directed and controlled by the teacher; care should be taken that all the motions are in exact rhythm with the music, as this exercise forms an introduction to the study of TIME, which is taken up in the next grade.

SECOND GRADE

OUTLINE OF PRACTICAL WORK

1. Rote-singing of easy melodies, within the compass of c′ to e‴.

2. Practice the major scale in the keys of C, D♭, D, E♭, and E, with the syllable La and scale-numbers. Also intervals, independent of melody, such as seconds of the major scale and 1 - 3, 1 - 5, 1 - 3 - 5, 1 - 3 - 5 - 8, 1 - 8, 1 - 4, 1 - 6, etc. as indicated below.

3. Practice rhythmic exercises, two and four beats to a measure, with whole-notes, half-notes, quarter-notes, eighth-notes, and the corresponding rests, introducing also two notes to one beat.

4. Gradually extend the compass downward to B♭, singing the major scale in the keys of B♭, B, C, D♭, D, E♭, E, with the syllable La and the scale numbers.

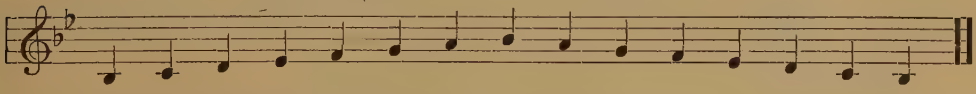
5. Use and explain the staff, with G clef, whole-notes, half-notes, quarter-notes, the corresponding rests, the bar, the double bar, always using the key of C major.

To the Instructor.—The singing of the easy melodies already learned in the previous grade may be continued; also scale and interval practice in the keys of C, D♭, D, E♭, and E, as outlined in Exercises 14, 15, 20, 21, 22, 23, and 24, after which the compass may be extended downward to B♭, adding the major scales of B and B♭:

SCALE PRACTICE CONTINUED

Ex. 29. THE SCALE OF B MAJOR (Five Sharps)

Ex. 30. THE SCALE OF B♭ MAJOR (Two Flats)



The following intervals should also be practised in all the foregoing scales (Ex. 14, 20, 21, 22, 23, 29, and 30):

Ex. 31.

1, 2, 3, 4	1, 4, 2, 3	2, 3, 1, 4	3, 1, 2, 4	3, 4, 1, 2	4, 2, 1, 3
1, 2, 4, 3	1, 4, 3, 2	2, 3, 4, 1	3, 1, 4, 2	3, 4, 2, 1	4, 2, 3, 1
1, 3, 2, 4	2, 1, 3, 4	2, 4, 1, 3	3, 2, 1, 4	4, 1, 2, 3	4, 3, 1, 2
1, 3, 4, 2	2, 1, 4, 3	2, 4, 3, 1	3, 2, 4, 1	4, 1, 3, 2	4, 3, 2, 1

5, 6, 7, 8	6, 5, 7, 8	7, 5, 6, 8	8, 5, 6, 7	1, 3, 5
5, 6, 8, 7	6, 5, 8, 7	7, 5, 8, 6	8, 5, 7, 6	1, 5, 3
5, 7, 6, 8	6, 7, 5, 8	7, 6, 5, 8	8, 6, 5, 7	3, 1, 5
5, 7, 8, 6	6, 7, 8, 5	7, 6, 8, 5	8, 6, 7, 5	3, 5, 1
5, 8, 6, 7	6, 8, 5, 7	7, 8, 5, 6	8, 7, 5, 6	5, 1, 3
5, 8, 7, 6	6, 8, 7, 5	7, 8, 6, 5	8, 7, 6, 5	5, 3, 1

The pupils having been well grounded in the rote-singing of simple intervals and melodies, the instructor may now proceed to the explanation of the SCALE, the STAFF, and the CLEFS, making free use of the blackboard for illustrations.

[NOTE.— From this onward, it is essential that the pupils memorize the information, in order that they may answer promptly the GRADED QUESTIONS on p. 77.

THE SCALE, THE STAFF, AND THE CLEFS

All music is founded on what is called the Scale, which consists of a series of eight sounds arranged in a particular order.

These sounds are represented in three different ways:

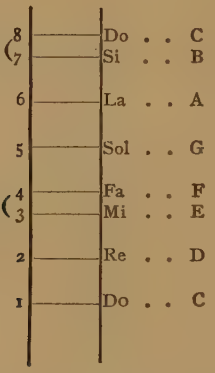
First, by scale-numbers, 1, 2, 3, 4, 5, 6, 7, 8;

Second, by the first seven letters of the alphabet, A, B, C, D, E, F, G, — the pitch-names;

Third, by the syllables, Do, Re, Mi, Fa, Sol, La, Si, Do.

EXAMPLE OF THE MUSICAL SCALE OR MUSICAL LADDER

Ex. 32.



Three properties of every sound are *pitch*, *length*, and *force*.

The pitch of a sound is its highness or lowness.*

The pitch-names of sounds are A, B, C, D, E, F, and G.

---

* With reference to *absolute pitch* musical sounds are named after the first seven letters of the alphabet. With reference to *relative pitch* they are called, in the regular order of the scale, 1, 2, 3, 4, 5, 6, 7, 8. *Eight*, of course, is also *one* of a new scale, as *one* may be *eight* of a scale an octave lower.

The standard of musical pitch has varied considerably in modern days. It is computed that since Händel wrote his *Messiah* the pitch has been raised at least a tone — an exceedingly trying fact to singers. For a long time prior to 1859 concert-pitch in England had been gradually rising, The C tuning fork in use in 1699 made 488 vibrations in a second; while in 1859 the number had increased to 538. It was generally agreed that the existing opera-pitch of 546 was too high. In 1860 an attempt was made by European musicians to agree upon a uniform concert pitch, the middle C to be 522 vibrations in a second. At another meeting on the subject held in London the same year, the pitch of middle C was recommended to be 528 vibrations in a second. Hullah adopted 512 vibrations. It would seem that 522 is the best for general use, but at the deliberations above alluded to instrumentalists stated that, while they could lower the pitch to 528, if they had to lower it to 512 some of them would have to purchase new instruments. So the English Committee reported in favor of 528. 522 is known as "French Pitch." The present international pitch is placed at 435 for A.

Notes are *signs* of *sounds*. *When located on a staff* they *show* the *pitch* of sounds.

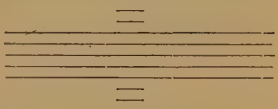
A staff consists of five horizontal *lines*, and the four *spaces* between these lines.

EXAMPLE OF THE STAFF

The lines and spaces of the staff show *nine degrees of pitch.*

EXAMPLE OF ADDED LINES

When it is wished to represent sounds above or below the staff, short lines, called added or leger lines, are used.

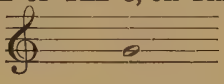


The position of the letters, as applied to the staff, is determined by means of a character called a Clef. The clefs indicate that the letters of absolute pitch belonging to the lines on which they are placed are respectively F and G.

There are two in general use: the G or Treble Clef, ; and the F or Bass Clef, .

EXAMPLE OF THE G, OR TREBLE CLEF

The treble clef is placed on the second line, and fixes G on that line.



EXAMPLE OF THE F, OR BASS CLEF

The bass clef is placed on the fourth line, fixing F on that line.

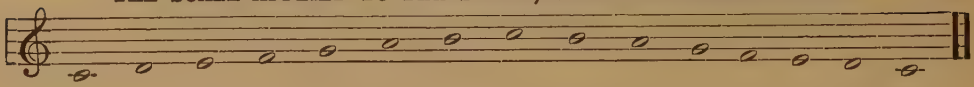
THE SCALE

The seven musical sounds, called by the first seven letters of the alphabet, A, B, C, D, E, F, G, written in an ascending or descending series, form what is called the *scale*. It may be either Diatonic or Chromatic. The natural scale is called diatonic, and consists of five whole tones and two semitones, the latter varying their position as the scale is major or minor. The chromatic scale ascends or descends by twelve semitones. In the major scale the semitones are between the intervals 3 and 4 and 7 and 8, the remainder of the notes being each a whole tone apart. In the minor scale (harmonic form) the semitones occur between 2 and 3 and 5 and 6. So that while in the major scale the interval between the 1st and 3d of the scale is composed of two whole tones, in the minor scale the interval between the 1st and 3d is only a tone and a half.

Here C is taken as *one* of the scale, and the syllable Do applied to that letter. The Scale is then said to be in the key of C.

Ex. 33.

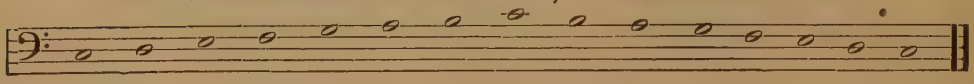
THE SCALE APPLIED TO THE STAFF, USING THE TREBLE CLEF



1	2	3	4	5	6	7	8	7	6	5	4	3	2	1
C	D	E	F	G	A	B	C	B	A	G	F	E	D	C
Do	Re	Mi	Fa	Sol	La	Si	Do	Si	La	Sol	Fa	Mi	Re	Do

Ex. 34.

THE SCALE APPLIED TO THE STAFF, USING THE BASS CLEF



1	2	3	4	5	6	7	8	7	6	5	4	3	2	1
C	D	E	F	G	A	B	C	B	A	G	F	E	D	C
Do	Re	Mi	Fa	Sol	La	Si	Do	Si	La	Sol	Fa	Mi	Re	Do

The pitch-name of every note always *depends on* the *Clef*.

The distance or difference of pitch between any two sounds, is called an Interval. (See Ex. 32.)

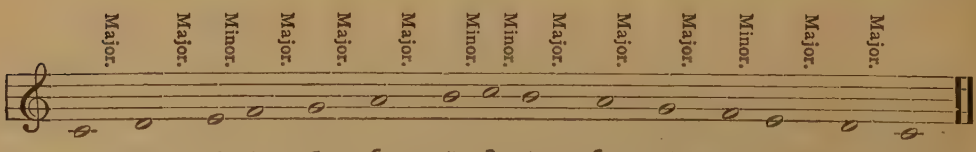
The interval from *one* to *two*, *two* to *three*, etc., is called a Second; from *one* to *three*, *two* to *four*, etc., a Third; from *one* to *four*, *two* to *five*, a Fourth, and so on.

In the scale some of the intervals are large, called Major, and some are small, called Minor.

The intervals of Seconds, are also called tones and semitones.

In the major Scale the minor seconds, or semitones, occur between *three* and *four*, and *seven* and *eight*; the major seconds, or whole tones, between *one* and *two*, *two* and *three*, *four* and *five*, *five* and *six*, *six* and *seven*. (See Ex. 32.)

EXAMPLE OF THE MAJOR SCALE WITH THE TREBLE CLEF, REPRESENTING THE MAJOR AND MINOR SECONDS IN THE ORDER IN WHICH THEY OCCUR



1	2	3	4	5	6	7	8	7	6	5	4	3	2	1
C	D	E	F	G	A	B	C	B	A	G	F	E	D	C
Do	Re	Mi	Fa	Sol	La	Si	Do	Si	La	Sol	Fa	Mi	Re	Do

A third is an interval comprising *three scale sounds*, the middle one being skipped.

A fourth comprises *four* scale sounds, two being skipped.

A fifth comprises *five* scale sounds, three being skipped.

A sixth comprises *six* scale sounds, four being skipped.

A seventh comprises *seven* scale sounds, five being skipped.

An eighth comprises *eight* scale sounds, six being skipped.

NOTES AND RESTS

The length of sounds is represented by characters called Notes, of which there are six different kinds in common use.

EXAMPLE OF THE DIFFERENT KINDS OF NOTES AND THEIR RELATIVE VALUE

Whole-note. Half-note. Quarter-note.

Eighth-note. Sixteenth-note. Thirty-second-note.

It will be seen that each of these notes is one half as long as the one before it.

Every note has a corresponding sign, called a rest, used when silence occurs in music.

EXAMPLE OF THE DIFFERENT KINDS OF RESTS

Whole-rest. Half-rest. Quarter-rest.

Eighth-rest. Sixteenth-rest. Thirty-second-rest.

EQUIVALENT VALUES OF NOTES AND RESTS

A whole-note.		(Open note.)
Two half-notes.		(Open note with stem.)
Four quarter-notes.		(Closed note with stem.)
Eight eighth-notes.		(Closed note having a tail at the end of its stem.)
Sixteen sixteenth-notes.		(Closed note with stem and two tails.)
A whole-rest.		(Block *under* a line.)
Two half-rests.		(Block *over* a line.)
Four quarter-rests.		(Stem with a top mark to the *right* and bottom mark to the *left*.)
Eight eighth-rests.		(Stem with a top mark to the *left*.)
Sixteen sixteenth-rests.		(Stem with two marks.)

TIME OR RHYTHM

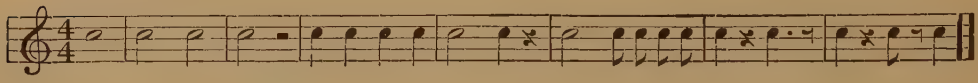
Short vertical lines drawn across the staff, are called Bars, dividing it into equal portions, each of which is called a Measure.

Double bars are used at the end of a piece or section of music.

Ex. 35.

A **time-mark** shows the *kind of measure* into which a musical composition is divided. It is written as a *fraction*, of which the *denominator* shows the *kind* of notes which are the elements of the measure, and the *numerator* shows *how many* of these notes complete the measure. The time-mark $\frac{4}{4}$ shows that four *quarter-notes*, or their *equivalent*, fill a measure:

Ex. 36.

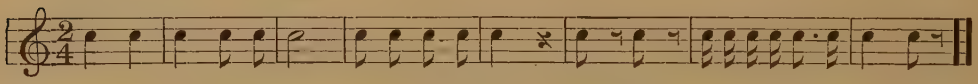


The **time-mark** $\frac{3}{2}$ shows that *three half-notes*, or their *equivalent*, fill a measure:

Ex. 37.

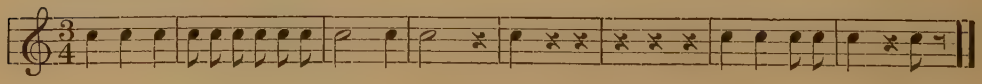
The **time-mark** $\frac{2}{4}$ shows that *two quarter-notes*, or their *equivalent*, fill a measure:

Ex. 38.



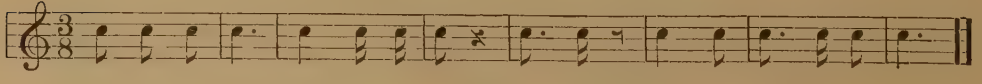
The **time-mark** $\frac{3}{4}$ shows that *three quarter-notes*, or their *equivalent*, fill a measure:

Ex. 39.



The **time-mark** $\frac{3}{8}$ shows that *three eighth-notes*, or their *equivalent*, fill a measure:

Ex. 40.



Similar meaning is attached to the Time-signatures $\frac{6}{8}$, $\frac{12}{8}$, $\frac{9}{8}$, and $\frac{6}{4}$, all of which should be illustrated and explained by the instructor.

BEATING TIME *

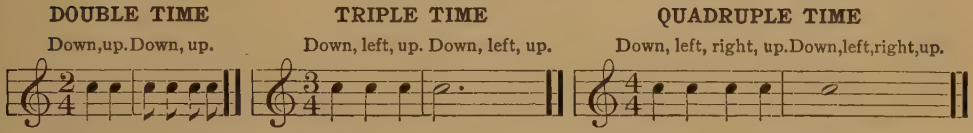
The pupils may now be allowed to practice simple rhythmic exercises, two beats to a measure, with whole-notes, half-notes, quarter-notes, and the corresponding rests, introducing also two notes to one beat.

To beat time is to mark the divisions of measures by regular motions of the hand. *Double time* is beaten in singing music in *double measure; triple time*, in singing music in *triple measure;* and *quadruple time*, while singing music in *quadruple measure.*

In double time the hand moves *down* and *up.*

In triple time the hand moves *down*, *left*, *up.*

In quadruple time the hand moves *down*, *left*, *right*, *up.*



Explain that in singing, some notes should be made stronger than others. This stress or force given to any particular note is called *Accent.*

Double Measure is accented on the first part. Let the pupils practice beating separately before singing, then both together.

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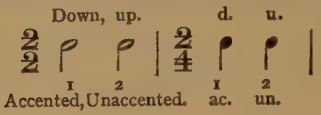
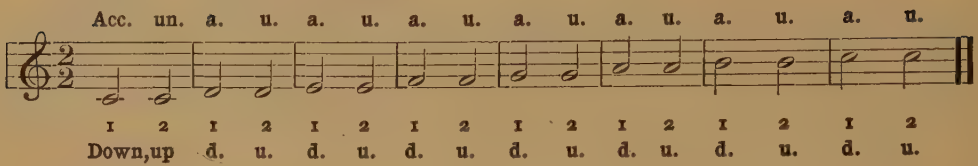
* **Correct time.** — An accurate observance of time-measurement is of great importance in music, and too much attention can hardly be given to the subject by the teacher. Let the movement of the hand in beating time be instantaneous and exact; the ends of the fingers should reach the point of rest, down or up, at the instant the sound of the word by which the motion is described is uttered or is heard. In order to beat the time slowly and equally, or to mark the divisions accurately, let the pupils describe the motions by saying "downward beat, upward beat;" this will help to prevent acceleration. Let the pupils in their first attempt to beat the time, describe the beats aloud, afterwards in a whisper, and finally let them beat in silence, thinking only of the words by which the beats are described. Counting should not be discontinued; there is no better way, perhaps, of marking the divisions of time, or of bounding measures, than by counting; and pupils should be encouraged from the beginning to form the habit of counting mentally. Yet there is a great difference between beating time and keeping time, which is not always appreciated; and it is probably more common for singers to regulate their beating by their singing, than it is for them to regulate their singing by their beating. While we regard the ability to beat time accurately as important to the pupil, experience has taught us to rely more upon that intuitive rhythmic feeling which is possessed in a degree by all. Rousseau says: "The more time is beaten the less it is kept." This appears to be too strongly expressed: for, in the training process of singing-classes, it seems to be necessary to accustom the pupils to indicate the time at first by an outward visible motion, afterwards by one that will be felt by themselves, though it may not be seen by others. Instead of requiring a whole class to beat while they sing, it may often be better to appoint one or more to stand and beat the time while the others sing, and especially for each member of the class to keep an eye constantly upon the beating of the teacher. In concert music, none but the conductor should make the slightest motion of the head, arm, or body, and especially let every one carefully avoid stamping with his feet. It is a sign of vulgarity, or certainly of a want of taste and cultivation, for one to be making ridiculous noddings of the head, or see-sawings of the body, while playing an instrument, or listening to music.

EXAMPLE OF DOUBLE MEASURE



Ex. 41. (Beat and sing :)

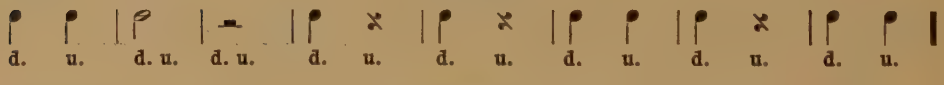


Ex. 42. (Beat and sing :)

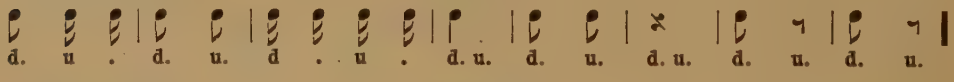
SIMPLE RHYTHMIC EXERCISES — (Double Time)

(To be counted and beaten, not sung)

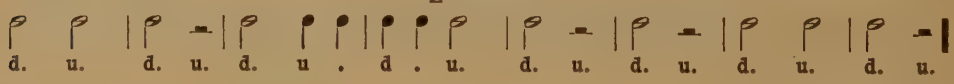
Ex. 43. $\frac{2}{4}$ TIME



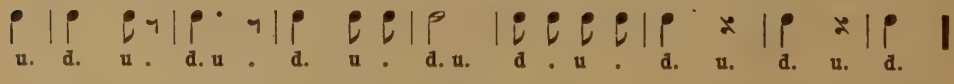
Ex. 44. $\frac{2}{8}$ TIME



Ex. 45. $\frac{2}{2}$ TIME



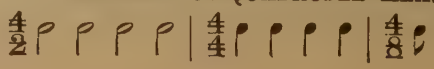
Ex. 46. $\frac{2}{4}$ TIME



That the instructor may have the undivided attention of the scholars, it may be well to put these rhythmic exercises on the blackboard.

Quadruple measure contains four parts or counts, accented on the first and third, and has four beats,— down, left, right, up.

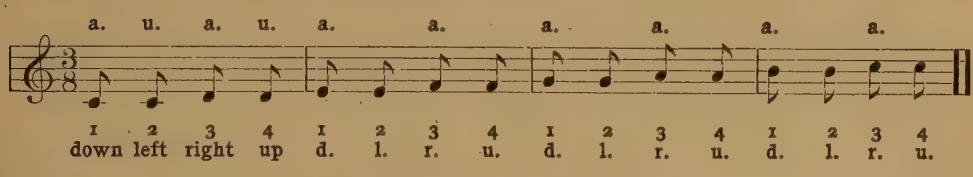
EXAMPLE OF QUADRUPLE MEASURE



Ex. 47. (Beat and sing:)

Ex. 48. (Beat and sing:)

Ex. 49. (Beat and sing:)

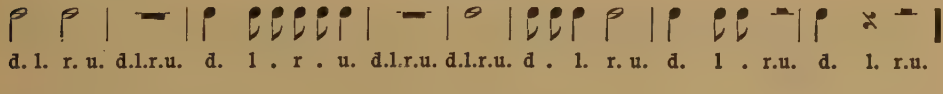


SIMPLE RHYTHMIC EXERCISES — Quadruple Time

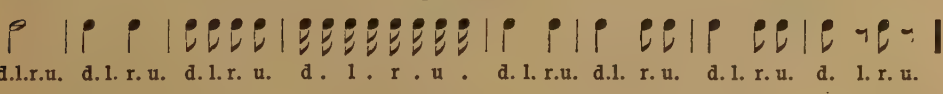
(To be counted and beaten, not sung)

Ex. 50. $\frac{4}{4}$ TIME

Ex. 51. $\frac{4}{4}$ TIME



Ex. 52. $\frac{4}{8}$ TIME



Sometimes the letter C is used instead of the figures $\frac{4}{4}$, and indicates that the measure contains the value of four quarter-notes.

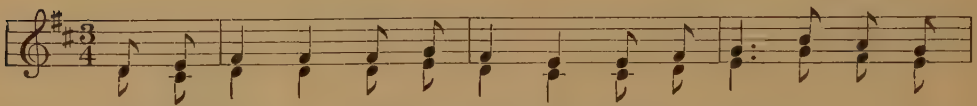
The terms "Common time" and "Triple time" are often used. When the upper figure is an even number, it is called common time, and when an odd number, it is called triple time.

RECREATION SONGS

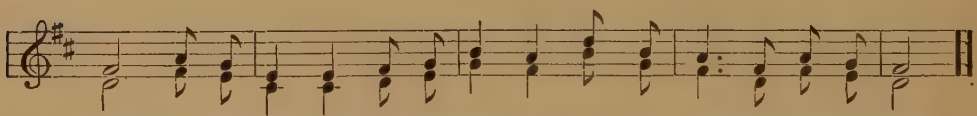
The following easy melodies may in this grade be sung by rote and unaccompanied:

Ex. 53. LONGING FOR SPRING

GERMAN AIR



1. Oh, how cold is Win - ter weath - er, All is sor - row - ful and
2. Could I has - ten to the moun - tains, Could I see the val - ley
3. Quick-ly come in all thy beau - ty, Love - ly Spring-time, come a -
4. Yes, O Spring, we love thee tru - ly, Come in all thy bright ar -

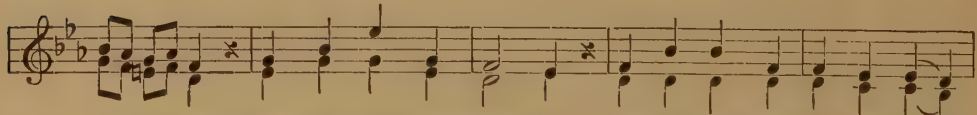


drear, And the North wind whistles rude - ly, No bright sun-beam shin-eth near.
green, I would lie down 'mid the flow - ers, While the sun peep'd in be - tween.
gain! Bring us flow - ers, shade, and sing - ing, Bright-en ev - 'ry hill and plain.
ray; Bring us soon thy love and glo - ry, Song and pleas-ure, dance and play.

Ex. 54. SING, THOU MERRY BIRD

Lively.

1. Sing, O sing, thou mer-ry bird, As you fly so light - ly; Sing your song of
2. Hum, O hum, thou bus-y bee, In the fra - grant bow - ers, Gath'ring in your
3. Gai - ly roam, O but-ter - fly, O'er the hedg-es go - ing, Rest - ing in this



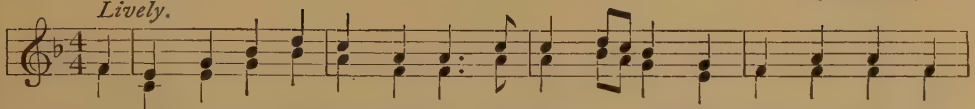
joy and love, While the sun shines bright-ly: Gai - ly swing-ing on the bough,
hon-ey store From the sum - mer flow - ers; Hum a - way, my bus - y bee,
summer mead, Bright with dai - sies grow - ing; Safe-ly roam, O but - ter - fly,

Of no sorrow thinking, Sing un - til the bright, red sun In the west is sink - ing.
Happy lit-tle rov - er, Thro' the gar-dens bright and gay, Thro' the fields of clo - ver.
I will nev-er harm thee; Fly a - way where bird and bee Sing their songs to charm thee.

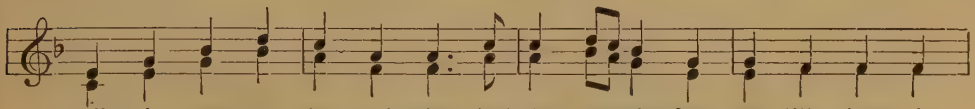
Ex. 55. GOOD CHEER

CRACOVIENNE

Lively.



1. There 's much good cheer in youthful days, When fai - ry scenes the heart en - gage, When
2. The Sum-mer's smile we ev - er greet, We love its ber - ries fresh and sweet, And



all is sun - ny, clear, and bright, And pleas-ures reign from morn till night. O
Au - tumn comes with wel - come glee, O yes, its fruits we long to see. And

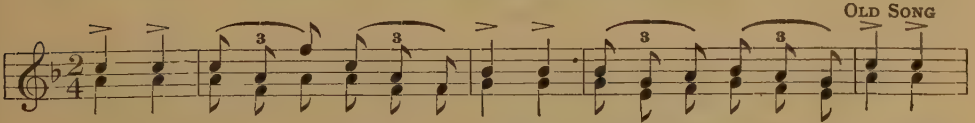
who like us is free from care? O who in sports has
all the year 't is filled with good, To us who sail on

half our share? We bound like roebucks o'er the plain, And ev - er fresh and free re-main. La
youth's bright flood, We let our pleasures take the wing, And ev - er, ev - er, ev - er sing. La

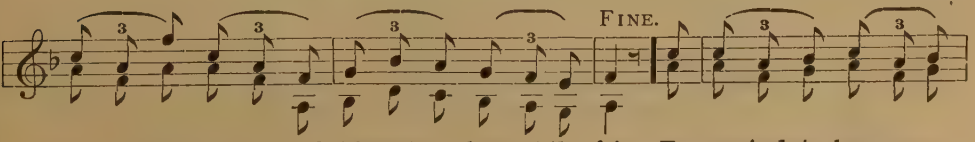
la la la la la la la la la la la la la la la la la la la la la.

Ex. 56. WHAT CAN THE MATTER BE?

OLD SONG

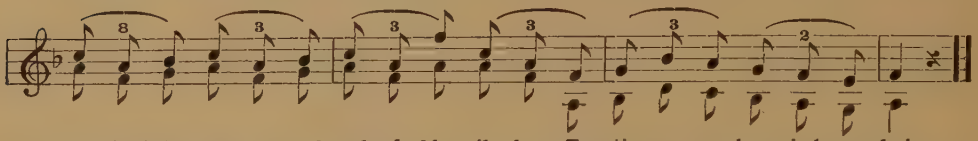


1. O dear! what can the mat-ter be? Dear, dear! what can the mat-ter be? O dear!
2. O dear! what can the mat-ter be? Dear, dear! what can the mat-ter be? O dear!



what can the mat-ter be? Johnny 's so long at the fair. He prom-ised to buy me a
what can the mat-ter be? Johnny 's so long at the fair. He prom-ised to bring me a

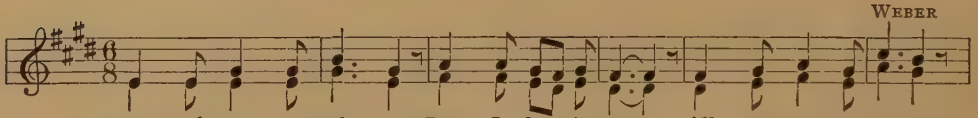
trink-et to please me, And then for a smile, O he vowed he would tease me. He
bas - ket of po - sies, A gar-land of lil - ies, a gift of red ros - es, A



prom-ised to buy me a bunch of blue rib - bons To tie up my bon-nie brown hair.
lit - tle straw hat to set off the blue rib - bons That tie up my bon-nie brown hair.

Ex. 57. DAYS OF SUMMER GLORY

WEBER

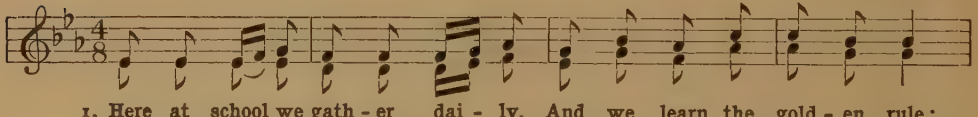


1. Days of sum - mer glo - ry, Days I love to see, All your scenes so brilliant,
2. Let our tho'ts be ev - er Pure as yon-der sun; Gen - tle as the breezes,
3. Meadows, fields, and mountains, Clothed in shining green; Lit - tle rippling fountains,
4. Birds that sweet-ly war - ble All the summer days; All things speak in music

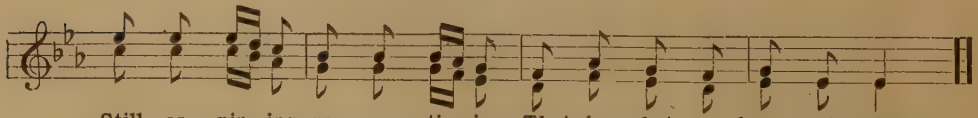
They are dear to me. La la la, la la la, la la la, la, la la la la la la.
When the night comes on.
Thro' the willows seen.
Their Cre - a - tor's praise.

Ex. 58. WORK AND PLAY

FRENCH AIR



1. Here at school we gath - er dai - ly, And we learn the gold - en rule;
2. Les - sons o - ver, then each rov - er, Laughs the hap - py hours a - way;
3. Work and play we min - gle dai - ly, Both we do with lov - ing zest;



Still as - pir - ing, nev - er tir - ing, That is what we learn at school!
Mer - ry playmates, blithe and gay mates, That 's the way we do at school!
Nev - er tir - ing, still as - pir - ing, Till the sun sinks in the west.

THIRD GRADE

OUTLINE OF PRACTICAL WORK

1. Extend the compass downward to a′ and upward to f‴, employing the extreme pitches with great caution. Sing the major scale in the keys of A, B♭, B, C, D♭, D, E♭, E, and F, with La and the scale numbers.

2. Practice all intervals of the major scale, using the staff, etc., as in the preceding grade.

3. Practice rhythmic exercises in double, quadruple, and triple time, with two, three, and four notes to one beat.

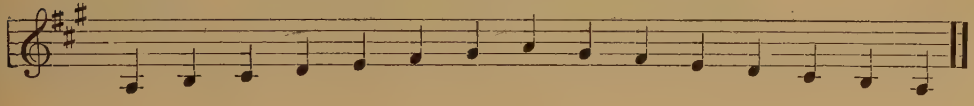
4. Use simple songs in double, quadruple, and triple time.

5. Make use of "One Hundred Questions," pp. 75–77.

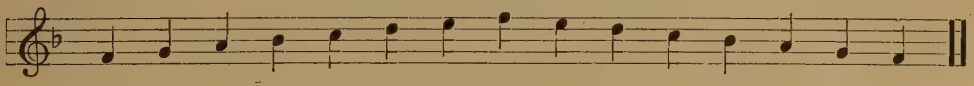
To the Instructor.— The singing of the easy songs and melodies already learned in the previous grades may be continued; also scale and interval practice in the keys of A, B♭, B, C, D♭, D, E♭, E, and F major, thus extending the compass downward to A and upward to F. Following will be found the scales of A and F major:

SCALE PRACTICE CONTINUED

Ex. 59. THE SCALE OF A MAJOR (Three Sharps)



Ex. 60. THE SCALE OF F MAJOR (One Flat)



The foregoing, with all the preceding scales, should be sung to the pitch-names, to the scale-numbers, and to the syllable Lä, with frequent practice therein and in the following intervals:

Ex. 61.

1, 3, 5, 8, 7, 6, 5— 5, 5, 6, 5, 5, 4, 3.
3, 2, 1, 3, 5, 8, 5— 5, 6, 5, 4, 3, 2, 1.

1, 3, 1, 3, 5, 8, 5— 5, 8, 7, 6, 5, 8, 5.
5, 8, 5, 6, 5, 8, 5— 5, 8, 5, 4, 3, 2, 1.

Ex. 62.

3, 2, 1, 3, 5, 8, 5	1, 3, 5, 8, 7, 6, 5	1, 1, 3, 3, 4, 2, 1
5, 8, 5, 5, 4, 3, 2	5, 5, 6, 5, 4, 3, 2	1, 3, 5, 8, 5, 4, 3
2, 3, 4, 2, 3, 4, 5	2, 3, 4, 2, 3, 4, 5	4, 3, 2, 4, 3, 4, 5
5, 8, 1, 4, 3, 2, 1	5, 8, 5, 4, 3, 2, 1	6, 6, 5, 4, 3, 2, 1

RHYTHMIC EXERCISES CONTINUED

To the Instructor.—Constant drill in beating time should be maintained for a few minutes at each class-period of the musical study. The cultivation of a sense of correct time is highly essential. Many of the scholars will have no trouble; others will indulge in unnecessary and erratic motions, which it should be the aim of the instructor to eradicate.

Continue the rhythmic exercises of the previous grade, Ex. 41 to 52, with the addition of the following.

SIMPLE RHYTHMIC EXERCISES

Triple measure contains three parts or counts, and is accented on the first. There are three beats or motions of the hand, down, left, up.

EXAMPLE OF TRIPLE MEASURE

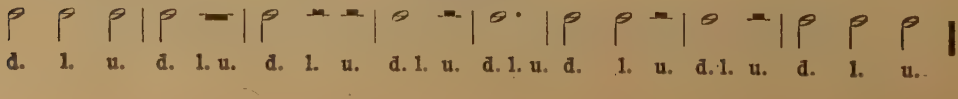
Ex. 63. (Beat and sing:)

Ex. 64. (Beat and sing:)

Ex. 65. (Beat and sing:)

The following are to be counted and beaten, not sung:

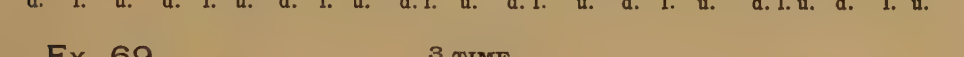
Ex. 66. $\frac{3}{2}$ TIME



Ex. 67. $\frac{3}{4}$ TIME

Ex. 68. $\frac{3}{4}$ TIME

Ex. 69. $\frac{3}{8}$ TIME



SEXTUPLE MEASURE

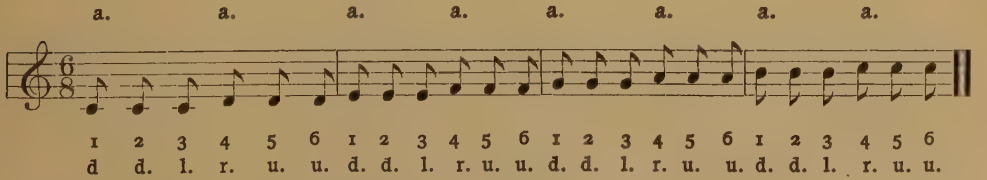
Sextuple Measure contains six parts or counts, accented on the first and fourth, and has six beats, down, down, left, right, up, up.

In a rapid movement it is better to beat two measures of triple measure, or one of double.

EXAMPLE OF SEXTUPLE MEASURE

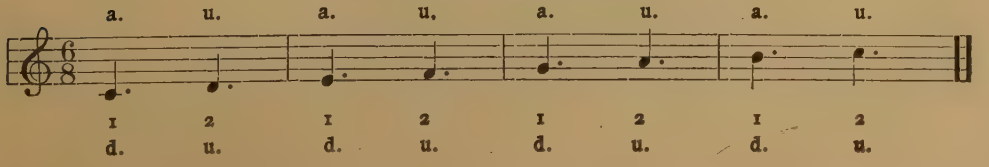
Ex. 70. (Beat and sing:)

Ex. 71. (Beat and sing:)



Ex. 72. (Beat and sing:)

TWO BEATS IN EACH MEASURE



SYNCOPATION

A change from the uniform rule of accenting, is called *Syncopation.**

Syncopated notes are notes which begin on the *unaccented* part of a measure and extend into or over to the *accented* part of the measure; or when a note occurring in the *unaccented* part of a measure is tied to a following note in the *accented* part of the next measure; or when a rest in the *accented* part of a measure is followed by a note in the *unaccented* part.

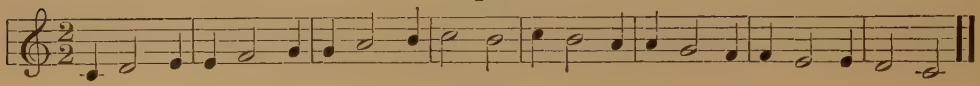
Practice the exercises written in Double Time first in Quadruple Time.

Each exercise is to be read by letter, and sung with syllables, and Là.

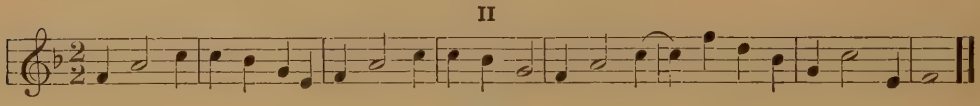
SIMPLE EXERCISES IN SYNCOPATION

(Unaccompanied)

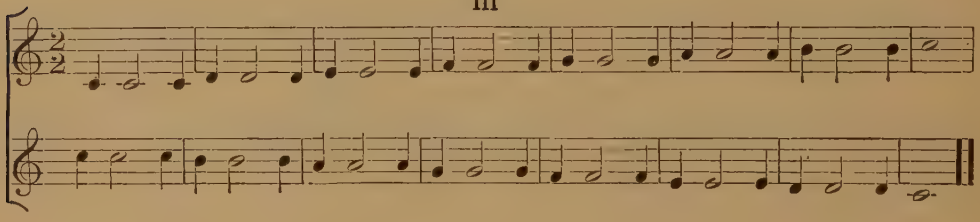
I



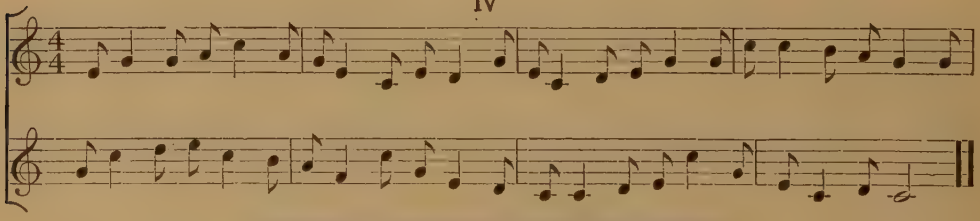
II



III



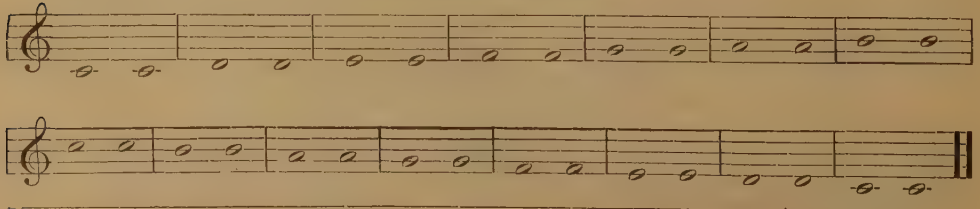
IV



INTERVAL PRACTICE WITH THE STAFF

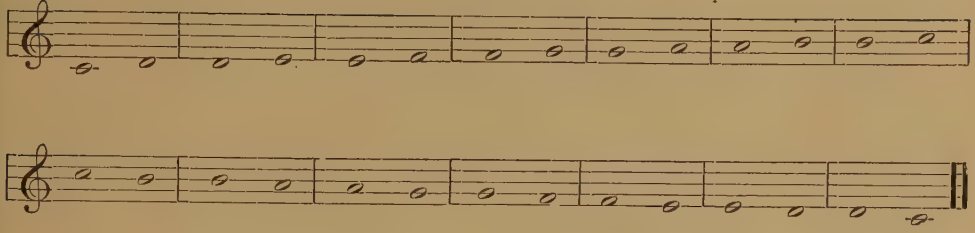
The following simple exercises in intervals may now be introduced with advantage, the pupils singing from the staff; but always in the key of C major; and to the syllable Là; and always unaccompanied:

Ex. 73. UNISONS AND SECONDS

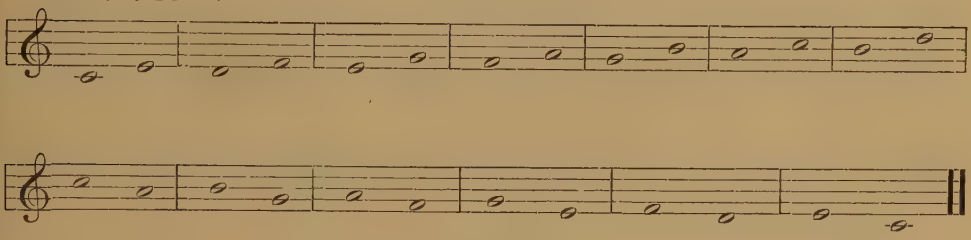


* Syn'cope is from a Greek word signifying "abridgement," thus syncopated notes cut into or destroy the accent.

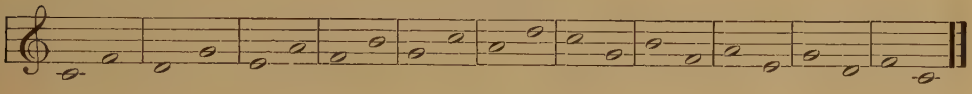
Ex. 74. SECONDS



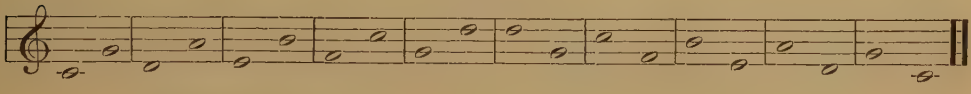
Ex. 75. THIRDS



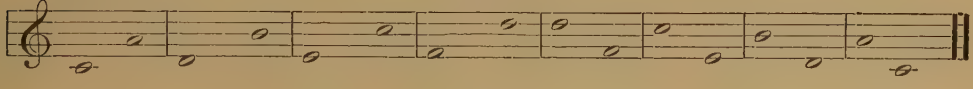
Ex. 76. FOURTHS



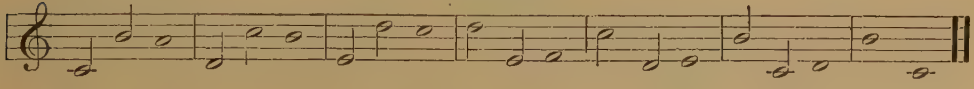
Ex. 77. FIFTHS



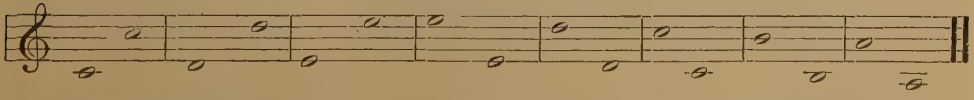
Ex. 78. SIXTHS



Ex. 79. SEVENTHS



Ex. 80. OCTAVES



The following recreation-songs may be used throughout the grade, with accompaniments if preferred.

RECREATION SONGS

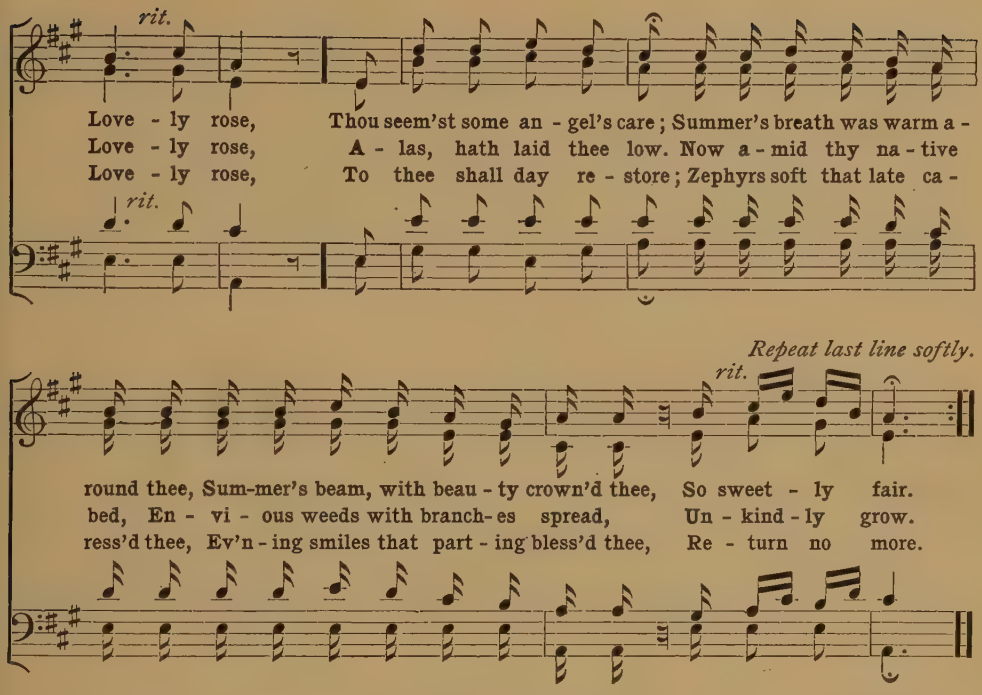
Ex. 81. PERRI MERRI DICTUM, DOMINE

1. I had four broth - ers o - ver the sea; Per - ri mer - ri dic - tum,
2. The first sent me cher - ries with - out a - ny stones; Per - ri mer - ri dic - tum,
3. The third sent a blan - ket that had no thread; Per - ri mer - ri dic - tum,
Dom - i - ne; And they each sent a pres - ent un - to me;
Dom - i - ne; The sec - ond sent a chick - en with-out a - ny bones;
Dom - i - ne; The fourth sent a book that could not be read;
Par - tum quar-tum pe - re - di-cen - tum, Per - ri mer - ri dic - tum, Dom - i - ne.

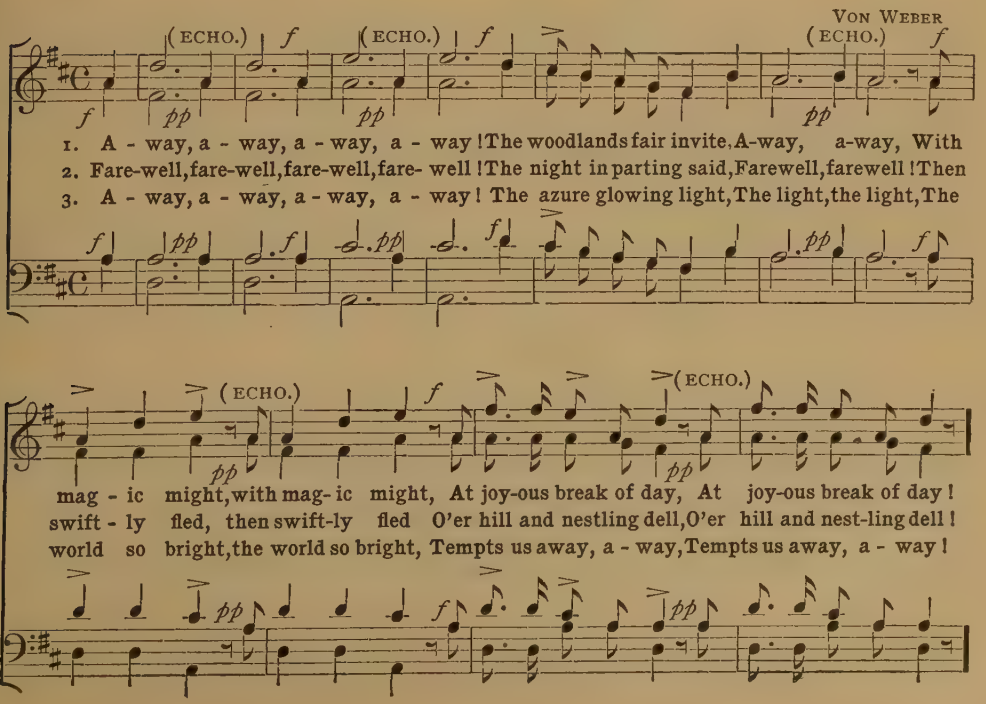
Ex. 82. LOVELY ROSE

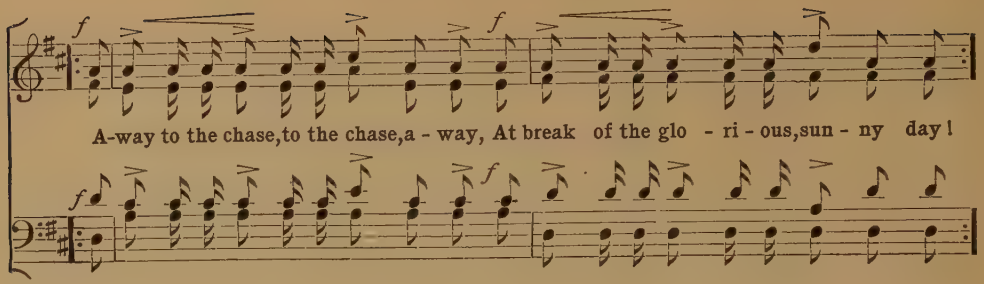
VENETIAN MELODY

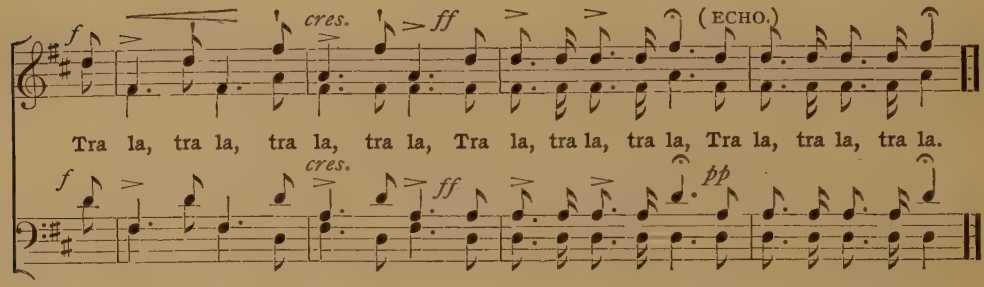
rit.
1. Of late so brightly glow - ing, Love - ly rose, We here be - held thee grow - ing,
2. The blast too rude - ly blow - ing, Love - ly rose, Thy ten-der form o'er-throw - ing,
3. No fresh'ning dew of morn - ing, Love - ly rose, Thy in - fant buds a - dorn - ing,


rit.
Love - ly rose, Thou seem'st some an - gel's care; Summer's breath was warm a -
Love - ly rose, A - las, hath laid thee low. Now a - mid thy na - tive
Love - ly rose, To thee shall day re - store; Zephyrs soft that late ca -
rit.
Repeat last line softly.
rit.
round thee, Sum-mer's beam, with beau - ty crown'd thee, So sweet - ly fair.
bed, En - vi - ous weeds with branch-es spread, Un - kind - ly grow.
ress'd thee, Ev'n - ing smiles that part - ing bless'd thee, Re - turn no more.

Ex. 83. HUNTING SONG

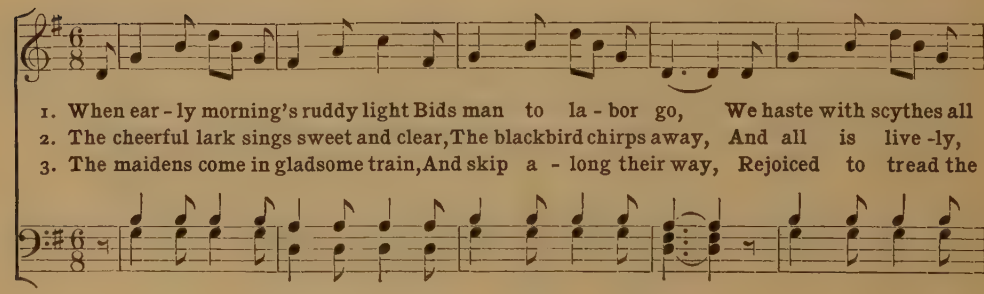

Von Weber
(ECHO.)
(ECHO.)
(ECHO.)
1. A - way, a - way, a - way, a - way! The woodlands fair invite, A-way, a-way, With
2. Fare-well, fare-well, fare-well, fare- well! The night in parting said, Farewell, farewell! Then
3. A - way, a - way, a - way, a - way! The azure glowing light, The light, the light, The
(ECHO.)
(ECHO.)
mag - ic might, with mag- ic might, At joy-ous break of day, At joy-ous break of day!
swift - ly fled, then swift-ly fled O'er hill and nestling dell, O'er hill and nest-ling dell!
world so bright, the world so bright, Tempts us away, a - way, Tempts us away, a - way!

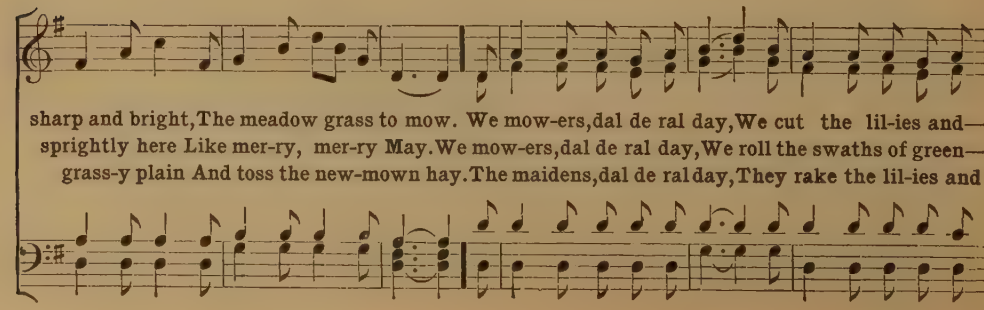


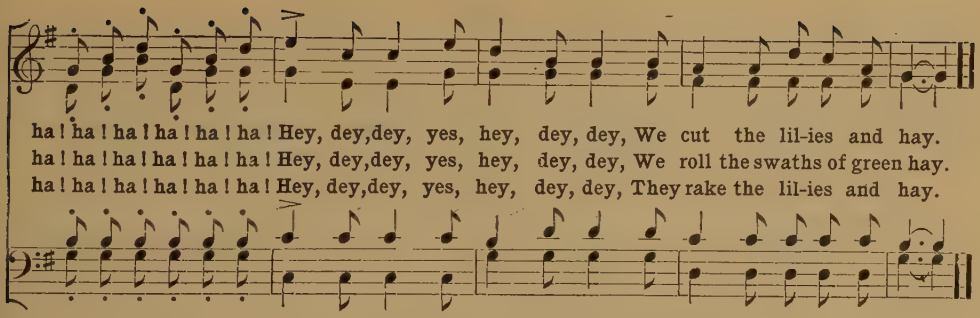


Ex. 84. THE MOWERS' SONG

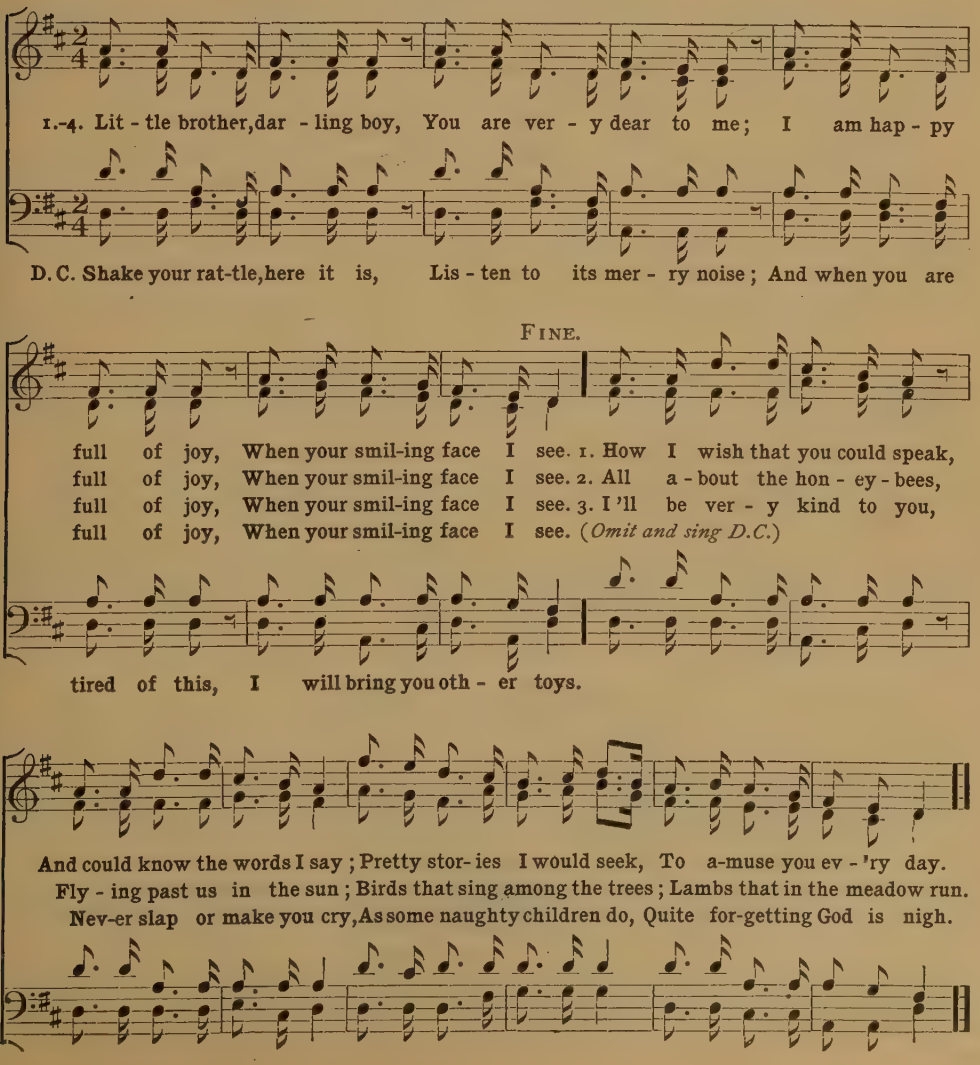
GERMAN AIR


1. When ear - ly morning's ruddy light Bids man to la - bor go, We haste with scythes all
2. The cheerful lark sings sweet and clear, The blackbird chirps away, And all is live -ly,
3. The maidens come in gladsome train, And skip a - long their way, Rejoiced to tread the


sharp and bright, The meadow grass to mow. We mow-ers, dal de ral day, We cut the lil-ies and—
sprightly here Like mer-ry, mer-ry May. We mow-ers, dal de ral day, We roll the swaths of green—
grass-y plain And toss the new-mown hay. The maidens, dal de ral day, They rake the lil-ies and


ha ! ha ! ha ! ha ! ha ! ha ! Hey, dey,dey, yes, hey, dey, dey, We cut the lil-ies and hay.
ha ! ha ! ha ! ha ! ha ! ha ! Hey, dey,dey, yes, hey, dey, dey, We roll the swaths of green hay.
ha ! ha ! ha ! ha ! ha ! ha ! Hey, dey,dey, yes, hey, dey, dey, They rake the lil-ies and hay.

Ex. 85. LITTLE BROTHER


1.-4. Lit - tle brother,dar - ling boy, You are ver - y dear to me; I am hap - py
D. C. Shake your rat-tle,here it is, Lis - ten to its mer - ry noise ; And when you are
FINE.
full of joy, When your smil-ing face I see. 1. How I wish that you could speak,
full of joy, When your smil-ing face I see. 2. All a - bout the hon - ey - bees,
full of joy, When your smil-ing face I see. 3. I 'll be ver - y kind to you,
full of joy, When your smil-ing face I see. (Omit and sing D.C.)
tired of this, I will bring you oth - er toys.
And could know the words I say ; Pretty stor- ies I would seek, To a-muse you ev - 'ry day.
Fly - ing past us in the sun ; Birds that sing among the trees ; Lambs that in the meadow run.
Nev-er slap or make you cry,As some naughty children do, Quite for-getting God is nigh.

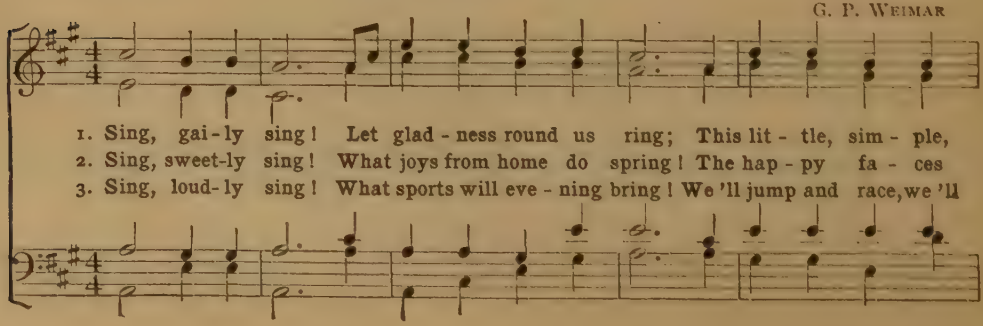
Ex. 86. O COME, COME AWAY

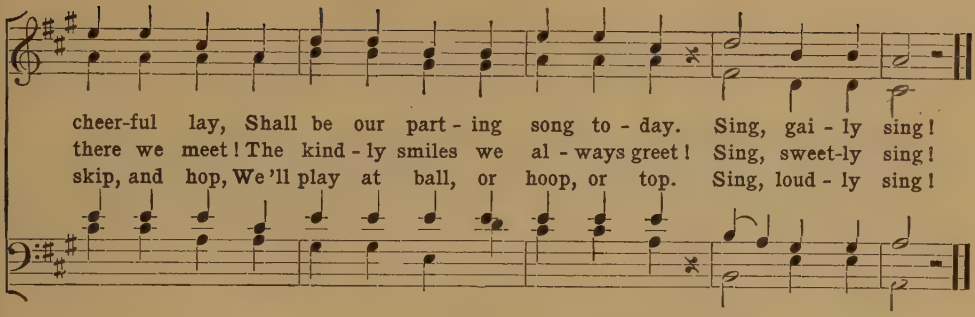
W. E. Hickson

1. O come, come a - way; From la - bor now re - pos - ing, Let bus - y care a -
2. From toil and from care, On which the day is clos - ing, The hour of eve brings
3. While sweet Phil-o - mel, The wea - ry trav-'ler cheer-ing, With eve - ning song her
4. The bright day is gone. The moon and stars, ap - pear-ing, With sil - v'ry light il -
while for-bear, O come, come a - way. Come, come, our so - cial joys re - new, And
sweet re-prieve, O come, come a - way. O come where love will smile on thee, And
notes pro-long, O come, come a - way. In an-sw'ring song of sym - pa - thy, We'll
lume the night, O come, come a - way. We'll join in grate - ful songs of praise To
there with trust and friendship, too, Let true hearts wel-come you, O come, come a - way.
round the heart with glad-ness be, And time fly mer - ri - ly, O come, come a - way.
sing in tune - ful har - mo - ny, Of hope, joy, lib - er - ty, O come, come a - way.
Him who crowns our peaceful days With health, hope, hap - pi-ness, O come, come a - way.

Ex. 87. SING, GAILY SING

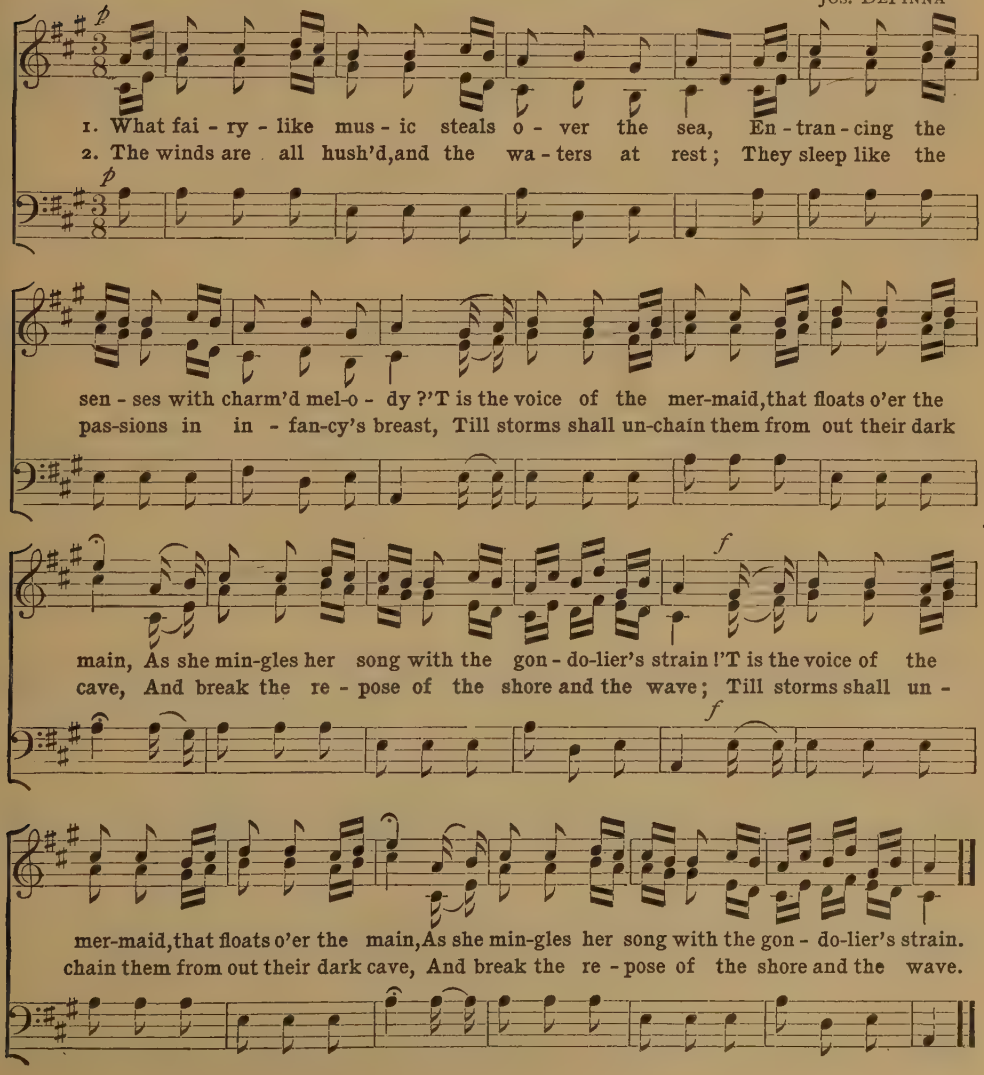
G. P. Weimar


1. Sing, gai - ly sing! Let glad - ness round us ring; This lit - tle, sim - ple,
2. Sing, sweet-ly sing! What joys from home do spring! The hap - py fa - ces
3. Sing, loud - ly sing! What sports will eve - ning bring! We'll jump and race, we'll


cheer-ful lay, Shall be our part - ing song to - day. Sing, gai - ly sing!
there we meet! The kind - ly smiles we al - ways greet! Sing, sweet-ly sing!
skip, and hop, We'll play at ball, or hoop, or top. Sing, loud - ly sing!

Ex. 88. WHAT FAIRY-LIKE MUSIC

Jos. DePinna


1. What fai - ry - like mus - ic steals o - ver the sea, En - tran - cing the
2. The winds are all hush'd, and the wa - ters at rest; They sleep like the
sen - ses with charm'd mel-o - dy ?'T is the voice of the mer-maid, that floats o'er the
pas-sions in in - fan-cy's breast, Till storms shall un-chain them from out their dark
main, As she min-gles her song with the gon - do-lier's strain!'T is the voice of the
cave, And break the re - pose of the shore and the wave; Till storms shall un -
mer-maid, that floats o'er the main, As she min-gles her song with the gon - do-lier's strain.
chain them from out their dark cave, And break the re - pose of the shore and the wave.

FOURTH GRADE

OUTLINE OF PRACTICAL WORK

1. Copying, with definitions, the Staff, the Treble or G Clef, the scales of C and G major, the various notes and rests, the Bar and Double Bar, and the Pause or Hold.

2. Vocal exercises in the keys of C major, G major, and F major, with intervals of seconds, thirds, fourths, fifths, sixths, and octaves, in double, triple, and quadruple time.

3. Unison and two-part exercises, leading up to the singing of two-part songs.

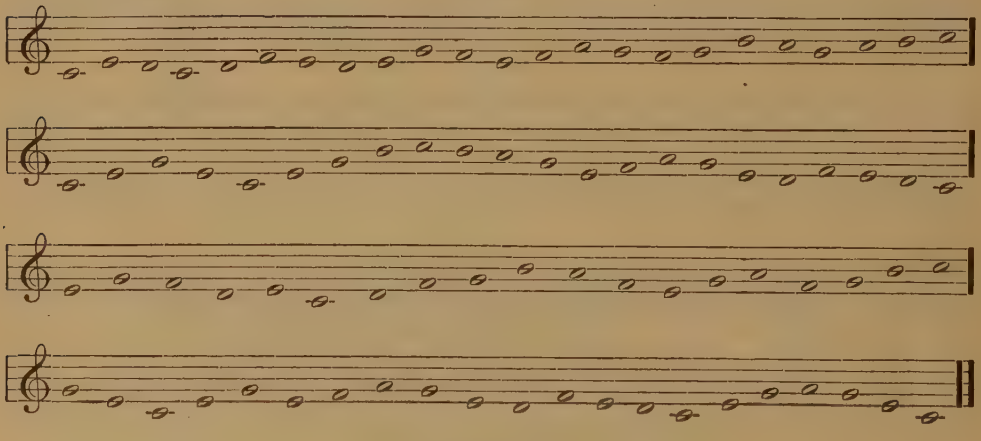
4. Examine the pupils in the "One Hundred Questions."

To the Instructor.— Continue the scale and interval practice in the keys of C, G, and F major, as in former exercises. The singing of intervals from the staff should be pursued in the following exercises,— always in the key of C major and to the syllable Lä :

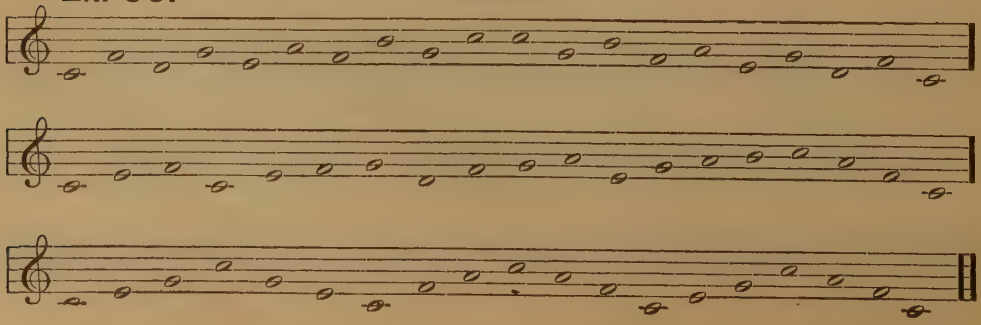
INTERVAL PRACTICE WITH THE STAFF

(Unaccompanied)

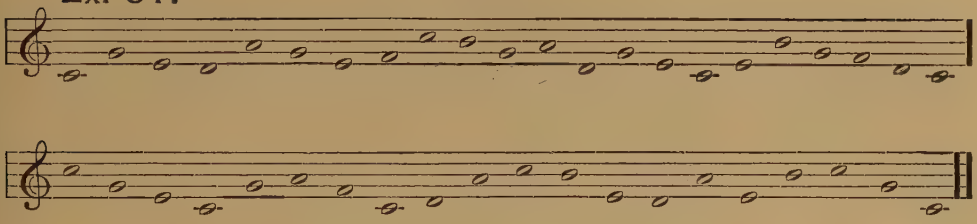
Ex. 89. THIRDS



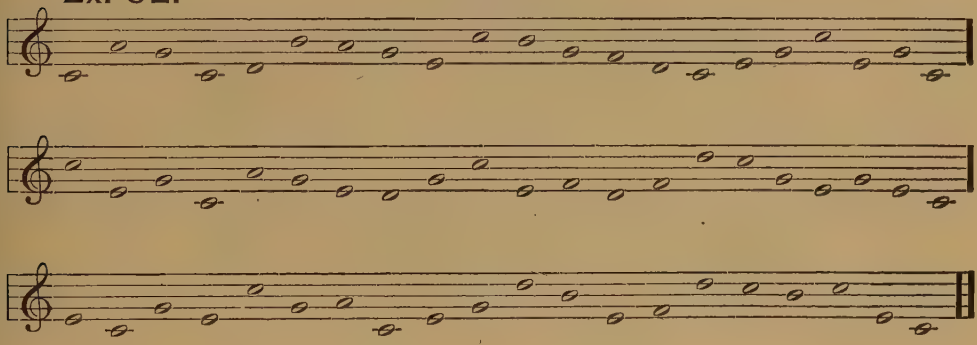
Ex. 90. FOURTHS



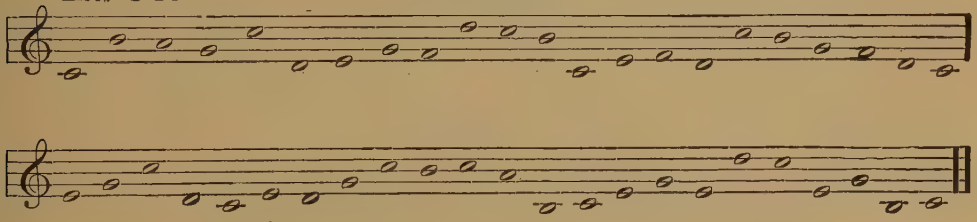
Ex. 91. FIFTHS



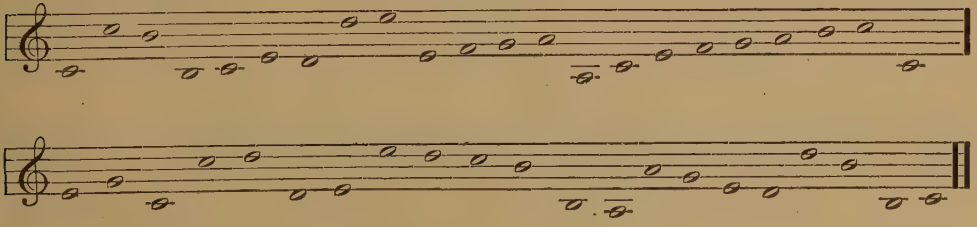
Ex. 92. SIXTHS



Ex. 93. SEVENTHS



Ex. 94. OCTAVES



COPYING FROM THE BLACKBOARD

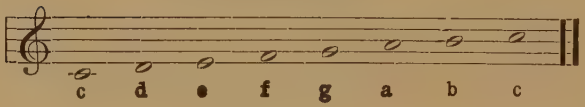
Written exercises may now be introduced with advantage. The pupils should be provided with writing-books properly ruled for music, and the various exercises should be placed on the blackboard by the instructor and copied by the scholars. Writing exercises should be given at least once a week.

Begin with the G or treble staff, with its proper clef sign, and proceed to the copying of the various notes and their corresponding rests, the Bar, the Double Bar, and the Pause or Hold. The proper definitions should be appended in every case, and the whole should be made a memory exercise, the instructor being sure that the pupils thoroughly comprehend each and every step. Frequent judicious questioning will serve to test this. (See ONE HUNDRED QUESTIONS, pp. 75–77.)

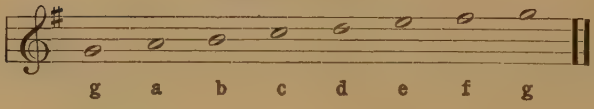
EXAMPLES OF BLACKBOARD WORK

Ex. 95. THE TREBLE OR G CLEF

Ex. 96. THE SCALE OF C

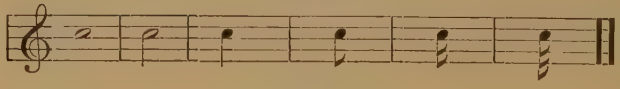


Ex. 97. THE SCALE OF G



Ex. 98. NOTES AND RESTS

Notes



Rests

Ex. 99. THE PAUSE OR HOLD

The instructor should explain the different value or effect of the Pause 𝄐 in Ex. 99.

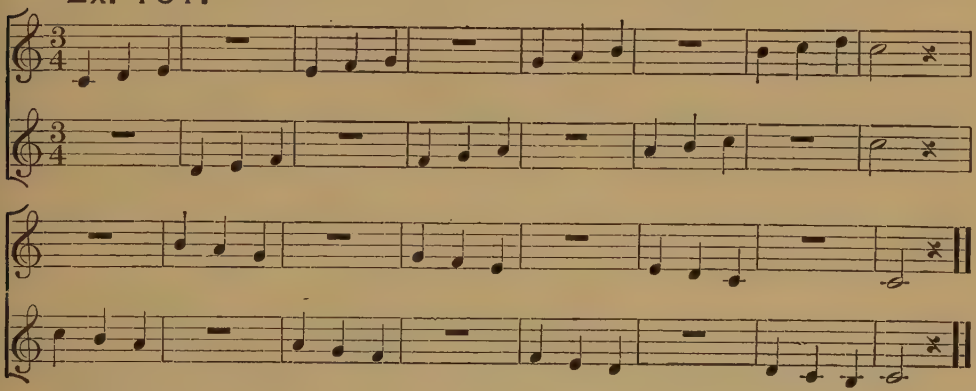
TWO-PART SINGING

(Unaccompanied)

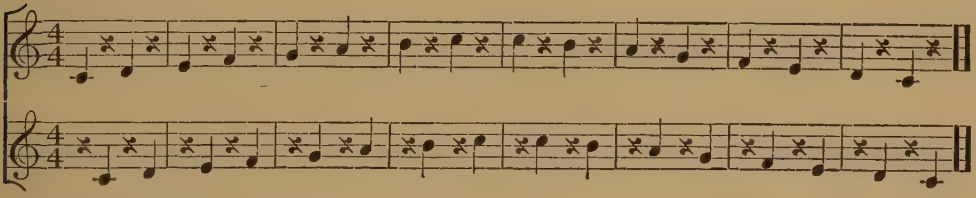
The scholars should now be ready for simple exercises in two-part singing. Divide the class into equal divisions, or let the boys take the lower part and the girls the higher.

Ex. 100.

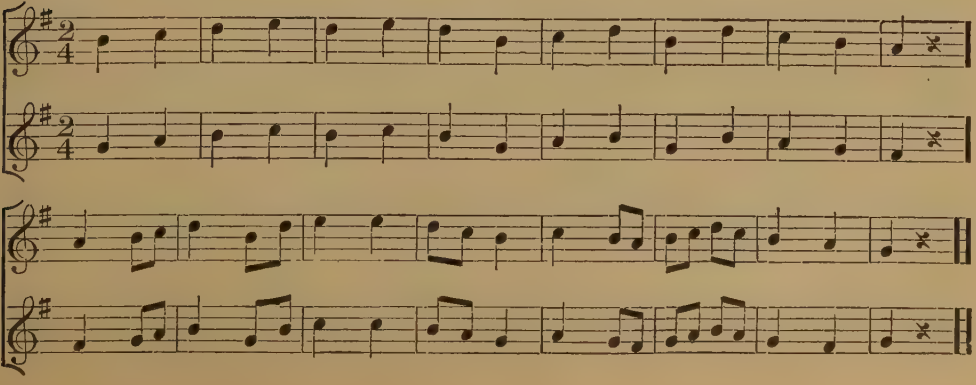
Ex. 101.



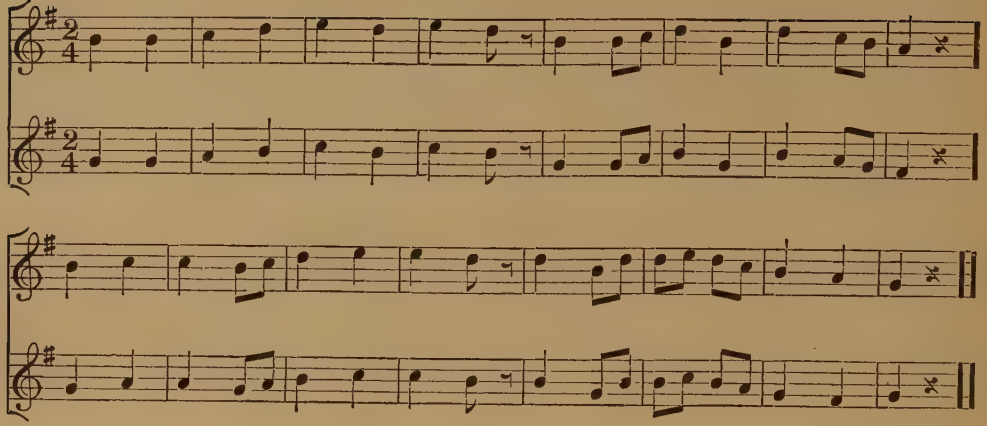
Ex. 102.



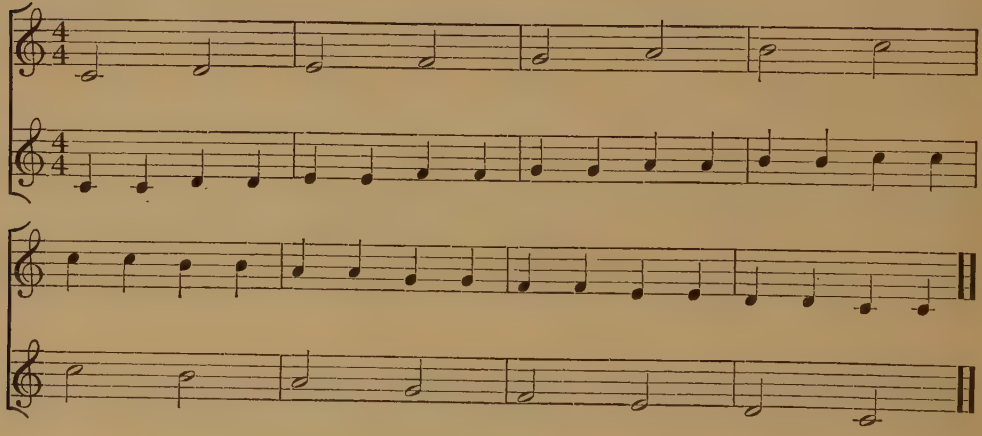
Ex. 103.



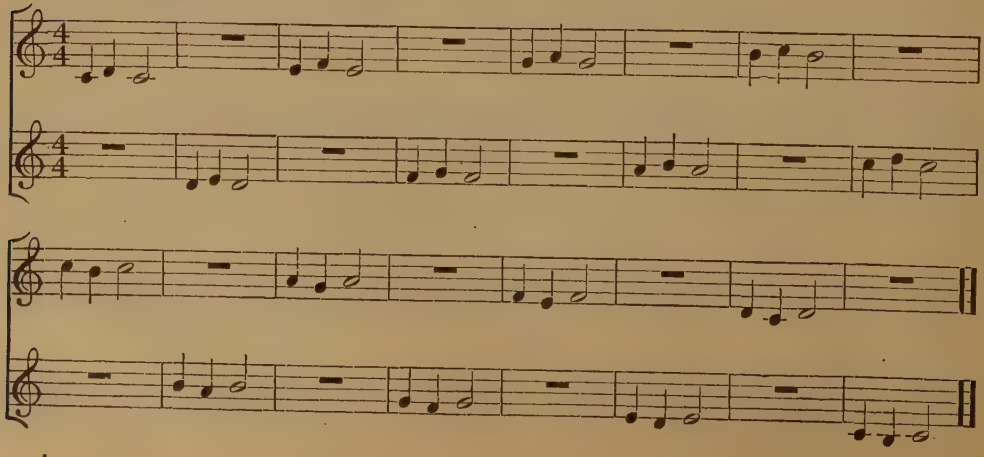
Ex. 104.



Ex. 105.



Ex. 106.

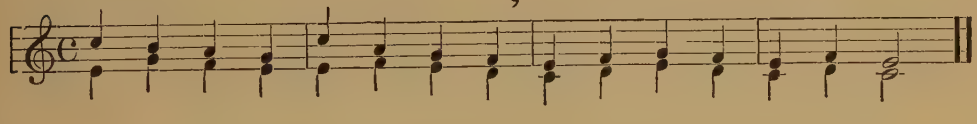


Thus far each division has sung from its own staff. In the following exercises both divisions are to sing from the same staff. The instructor should explain how two parts are written on one staff, i. e., that when the rest is *over* the note it belongs to the upper part, and *vice versa*; and that the notes having their stems turned *upward* belong to the upper or higher part, those with the stems turned down being sung by the lower part. Sing these exercises to the syllable Lä, without accompaniment:

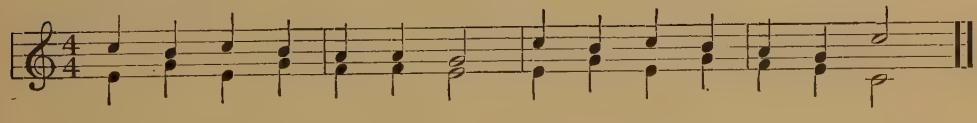
Ex. 107.

Ex. 108.

Ex. 109.

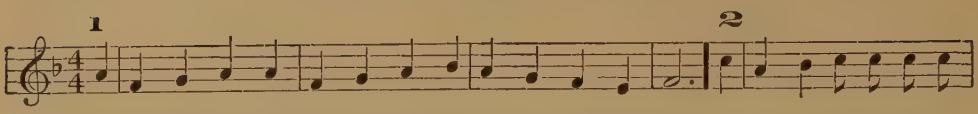


Ex. 110.

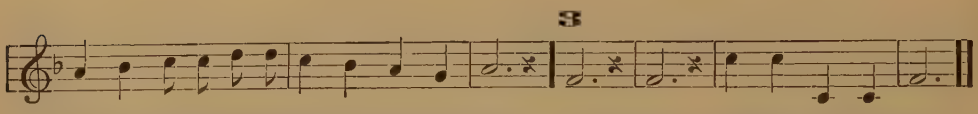


It has been well said that "each singer must be able to hear the other part while he sings his own. It is useless to tell a pupil to mind his own part,— 'to sing his part without thinking of the other.' He *cannot* do it, because he is not deaf! If he could, it would not be desirable, as one part would be very apt to 'drown' the other, to sing out of tune and out of time. Besides, such a thing deprives a singer of the enjoyment of the harmony; and prevents that unity of feeling which is so essential to the proper expression of a piece. The ground-work of the ability to hear, enjoy, and execute part-songs lies in the ability to hear, enjoy, and execute the various intervals." Hence, as an introduction to the singing of part-songs, the following Rounds may be studied with profit:

Ex. 111. THE BELL DOTH TOLL

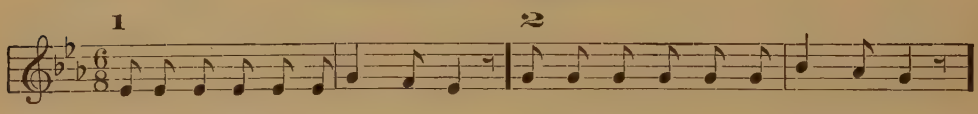


The bell doth toll, Its ech - oes roll, I know the sound full well ; I love its ringing,For it

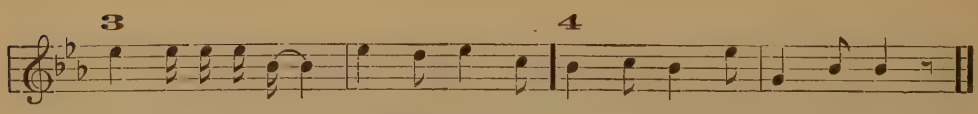


calls to singing,With its bim,bim,bim,bome bell, Bim, bome, bim,bim,bim,bome bell.

Ex. 112. MERRILY, MERRILY



Mer - ri - ly, mer-ri - ly,greet the morn ; Cheer-i - ly, cheer-i - ly, sound the horn.

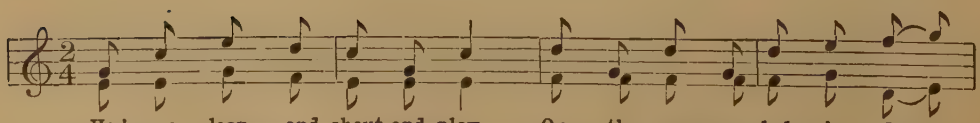


Hark ! to the ech-oes, hear them play O'er hill and dale, far, far a - way.

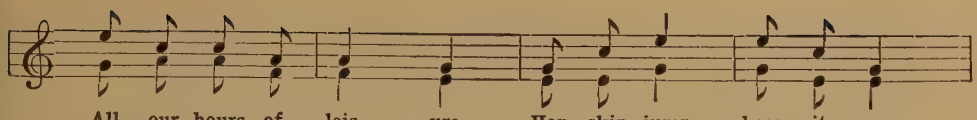
The foregoing will be best learned by dividing the class into as many divisions as are necessary, and causing each to *learn* the entire melody. Then each part may be allowed to " come in" at the proper place.

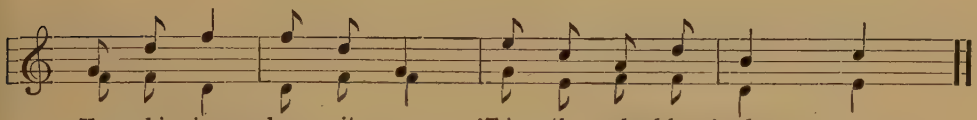
SIMPLE TWO-PART SONGS, UNACCOMPANIED

HOLIDAY SONG



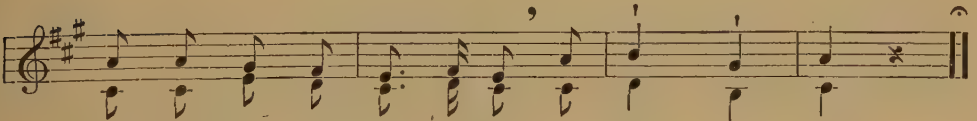
1. Ho ! we leap, and shout,and play, On the mer - ry hol - i - day,
2. Hark ! we hear our schoolmates call, And we see the whiz-zing ball,
3. Hoops and quoits, and hide and seek, Each a mer - ry band be - speak,

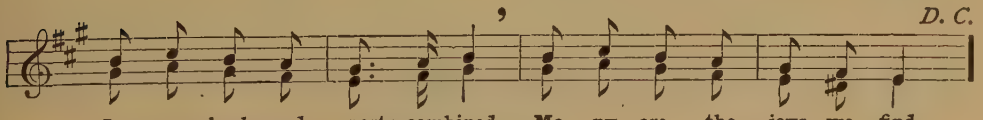

All our hours of leis - ure, Hop, skip, jump, keep it up,
From the bat - stick fly - ing, Bat the ball, one and all,
While the hours are speed - ing; Thus we play, thus we play,


Hop, skip, jump, keep it up, 'T is the school-boys' pleas - ure.
Bat the ball, one and all, Keep the ball a - fly - ing.
All the gay hol - i - day, Care and time un - heed - ing.

WORK AND PLAY

ENGLISH AIR





2 We improve the present hour,
For swift it flies;
Youth is but a passing flow'r,
Which blooms and dies;
But with study and with song,
Time with us still glides along.
Come and see how happily
We spend the day, etc.

FIFTH GRADE

OUTLINE OF PRACTICAL WORK

1. Copying, with definitions, the various signs of repetition, the Tie or Bind, and the Dot.

2. Vocal exercises in all the foregoing keys, and intervals in the major scale.

3. Unison and two-part singing.

4. Memorizing of the various musical terms of expression.

To the Instructor.—Continue the scale and interval practice; likewise the two-part exercises of the previous grade.

The following blackboard work should be *memorized* by the pupils as well as written out, and frequent and thorough questioning should test the accuracy of their knowledge. (See "ONE HUNDRED QUESTIONS").

SIGNS OF REPETITION

The repeat. *Two or more dots in column* indicate a *repetition* from a *preceding column* of dots, or from a *double bar*, or, in the absence of either of these, from the *beginning*.

Da Capo or **D. C.** requires a repetition from the *beginning;* **Dal Segno** or **D. S.**, from the sign 𝄋; and **D. C. al Fine** or **D. S. al Fine** requires repetition, as above explained, to the *end* (*al Fine*, "to the end.")

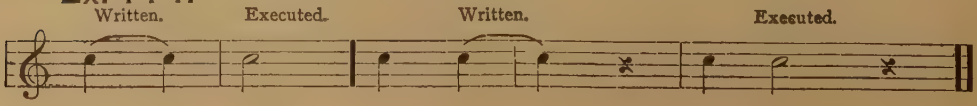
The words "**senza replica**" signify without repetition.

Ex. 113.

THE TIE OR BIND (See SLUR)

A Tie or **Bind** is a curved line connecting adjoining notes which represent the same pitch. It indicates a continuous sound.

Ex. 114.



THE DOT

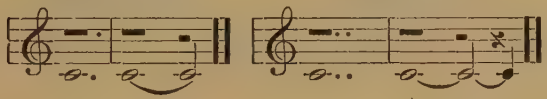
A Dot, placed after a note or rest, lengthens the time of that note or rest one half.

When two dots are used, the second is valued at one half the first. Notes and rests are then said to be double-dotted.

Ex. 115.

THE SINGLE DOT
Notes and Rests

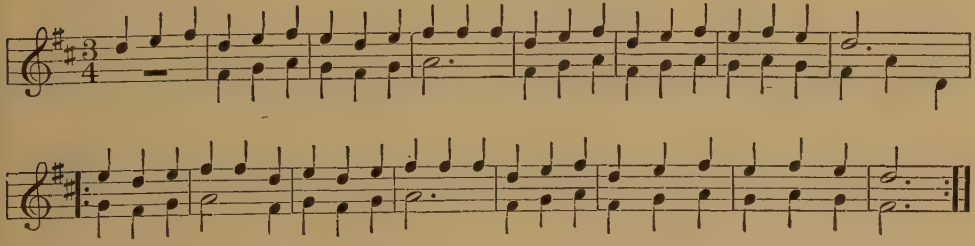
THE DOUBLE DOT
Notes and Rests



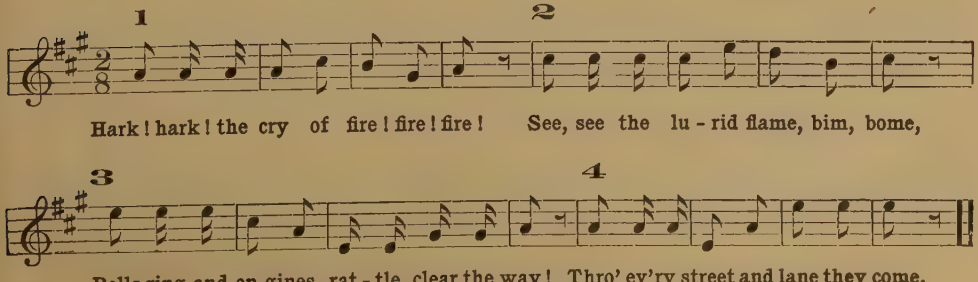
A dotted whole-note ( ) is equivalent to three half-notes,
A dotted half-note ( ) is equivalent to three quarter-notes,
A dotted quarter-note ( ) is equivalent to three eighth-notes,
A dotted eighth-note ( ) is equivalent to three sixteenth-notes,

TWO-PART EXERCISES CONTINUED — UNACCOMPANIED

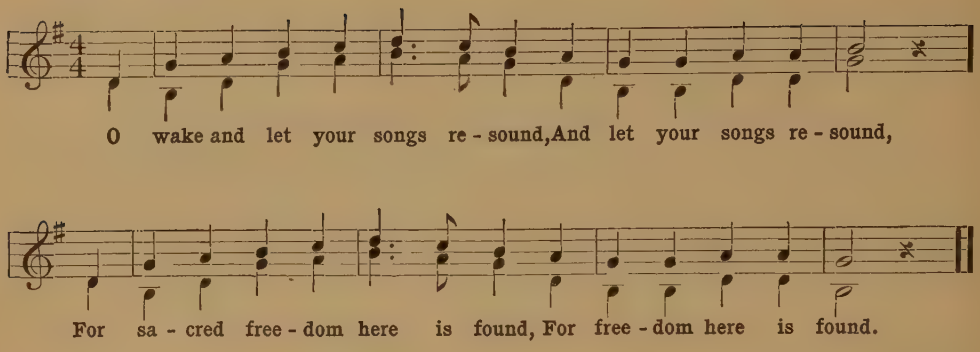
Ex. 116.



Ex. 117. **ROUND: THE CITY OF FIRE**

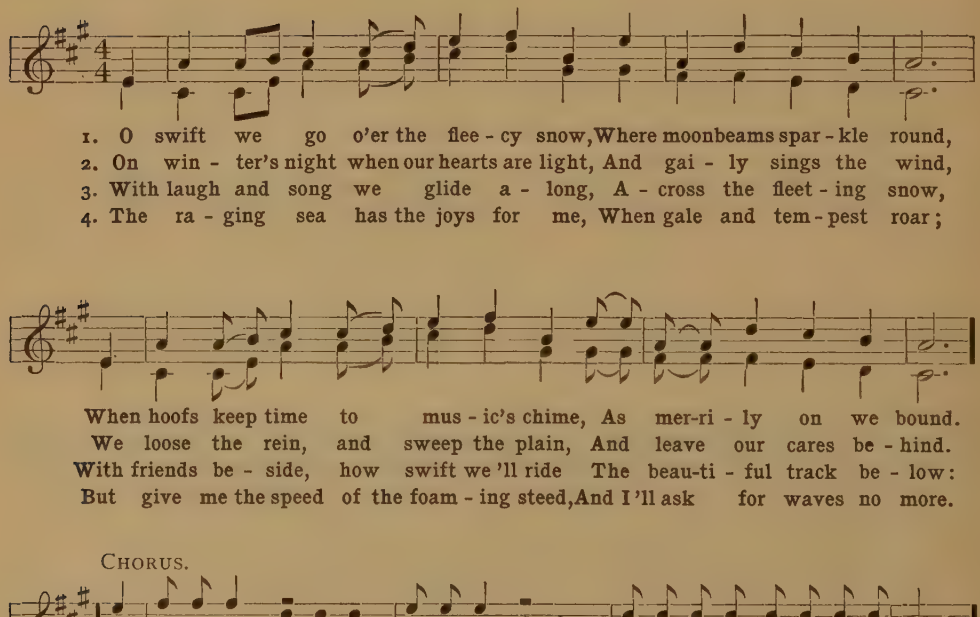

1
2
Hark! hark! the cry of fire! fire! fire! See, see the lu - rid flame, bim, bome,
3
4
Bells ring, and en-gines rat - tle, clear the way! Thro' ev'ry street and lane they come.

Ex. 118.



TWO-PART SONGS, UNACCOMPANIED

Ex. 119. **SWIFT WE GO**

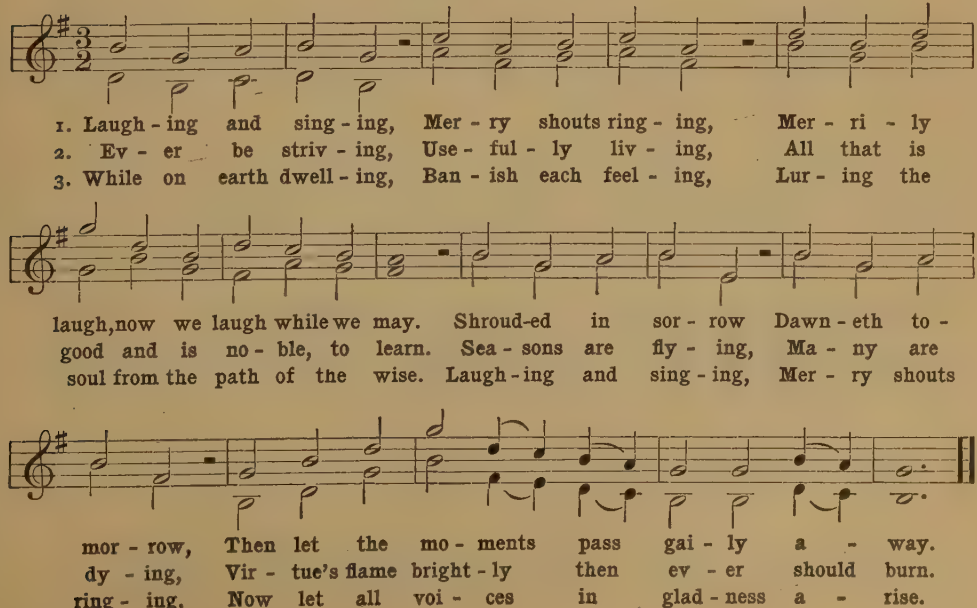

1. O swift we go o'er the flee - cy snow, Where moonbeams spar - kle round,
2. On win - ter's night when our hearts are light, And gai - ly sings the wind,
3. With laugh and song we glide a - long, A - cross the fleet - ing snow,
4. The ra - ging sea has the joys for me, When gale and tem - pest roar;
When hoofs keep time to mus - ic's chime, As mer-ri - ly on we bound.
We loose the rein, and sweep the plain, And leave our cares be - hind.
With friends be - side, how swift we 'll ride The beau-ti - ful track be - low:
But give me the speed of the foam - ing steed, And I 'll ask for waves no more.
Chorus.
(1st) Then merrily, (2d) merrily, (1st) merrily, (2d) merrily, 'T is the merry, merry, merry sleigh.
Repeat pp.
(1st) Yes, merrily, (2d) merrily, (1st) merrily, (2d) mer-ri - ly, Jin-gle, jin-gle, jin-gle, clear the way.

Ex. 120. THE VIOLET

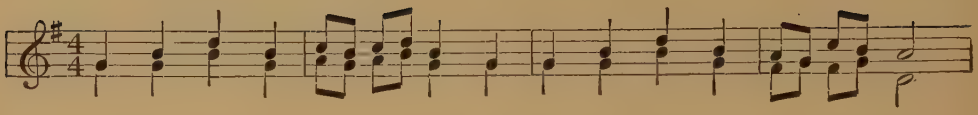
HULLAH

mf
1. Down in a green and sha - dy bed, A mod - est vio - let grew. Its
2. Yet there it was con - tent to bloom, In mod - est tints ar - rayed, And
stalk was bent; it hung its head As if to hide from view; And
there dif - fused a sweet per - fume With - in its si - lent shade: Then
yet it was a love - ly flow'r, With col - ors bright and fair; It
let me to the val - ley go This pret - ty flow'r to see; That
might have graced a ros - y bow'r, In - stead of hid - ing there.
I may al - so learn to grow In sweet hu - mil - i - ty.

Ex. 121. LAUGHING SONG

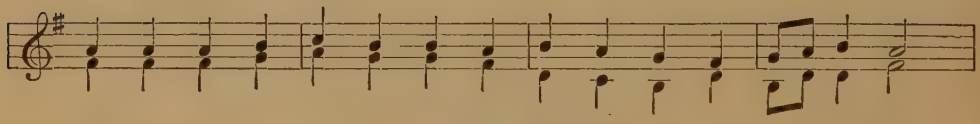

1. Laugh - ing and sing - ing, Mer - ry shouts ring - ing, Mer - ri - ly
2. Ev - er be striv - ing, Use - ful - ly liv - ing, All that is
3. While on earth dwell - ing, Ban - ish each feel - ing, Lur - ing the
laugh, now we laugh while we may. Shroud-ed in sor - row Dawn - eth to -
good and is no - ble, to learn. Sea - sons are fly - ing, Ma - ny are
soul from the path of the wise. Laugh - ing and sing - ing, Mer - ry shouts
mor - row, Then let the mo - ments pass gai - ly a - way.
dy - ing, Vir - tue's flame bright - ly then ev - er should burn.
ring - ing, Now let all voi - ces in glad - ness a - rise.

Ex. 122. ROSY MORNING

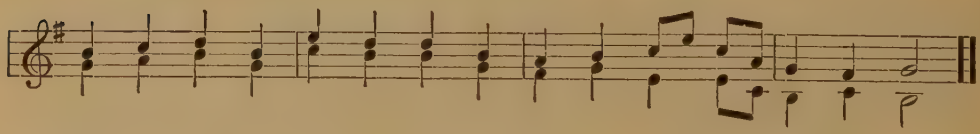


1. Lo, the bright the ros - y morn - ing Calls me forth to take the air;
2. See the ear - ly blos - soms springing; See the jo - cund lamb-kins play,
3. Now the kind re - fresh-ing show - ers Wa - ter all the plains a - round;

Cheer - ful spring, with smiles re - turn - ing, Ush - ers in the new - born year.
Hear the lark and lin - net sing - ing Wel - come to the new - born day.
Springing grass and paint - ed flow - ers In the smi-ling meads a - bound.



Na - ture now in all her beau - ty, With her gen - tly mov - ing tongue,
Ver - nal mu - sic, soft - ly sound-ing, Ech - oes through the ver - dant grove;
Now their ver - nal dress as - sum - ing, Leaf - y robes a - dorn the trees,



Prompts me to the pleas-ing du - ty Of a grate - ful morn - ing song.
Na - ture now, with life a - bound-ing, Swells with har - mo - ny and love.
O - dors now, the air per - fum - ing, Sweet-ly swell the gen - tle breeze.

SIXTH GRADE

OUTLINE OF PRACTICAL WORK

1. Copying, with definitions, the various key-signatures, the Slur, Staccato Marks, the Triplet, the Sharp, the Flat, and the Natural.

2. Writing, from dictation, notes in their proper positions by letters and numerals in the keys of C major, G major, and F major, explaining the subject and method of Transposition by sharp-four and flat-seven.

3. Vocal exercises in the major keys, with all intervals in the major scale.

4. Unison and two-part singing.

To the Instructor.— Pupils should be subjected to unremitting and careful questioning (see p. 75) to see that they retain the rudimentary knowledge imparted in previous grades.

Continue the scale and interval practice, and also the unison and two-part singing outlined in Chapters Four and Five, adding miscellaneous songs of a similar and suitable character contained elsewhere in the book.

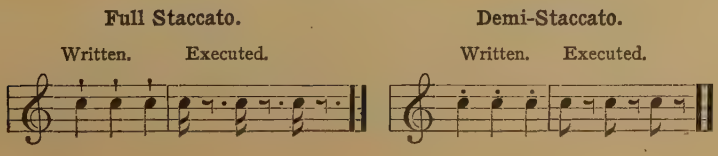
As in the previous grade, the following blackboard work should be written and *memorized* by the pupils, their knowledge and grasp thereof being tested by judicious questioning.

Ex. 123. THE SLUR (See TIE)

A **Slur** is a curved line placed over or under a group of notes representing different degrees of pitch. It may be used as a legato mark; namely, to suggest a connected and flowing style; or it may require that the slurred notes shall be sung to one syllable. The Slur should not be confused with the Tie (see p. 42).

Ex. 124. STACCATO

Staccato Marks, ' ' ', • • •, are signs of detachment.



It will be seen that there are two kinds of staccato, the demi-staccato and full staccato.

Demi-Staccato notes are marked with round dots, and should be sung moderately short.

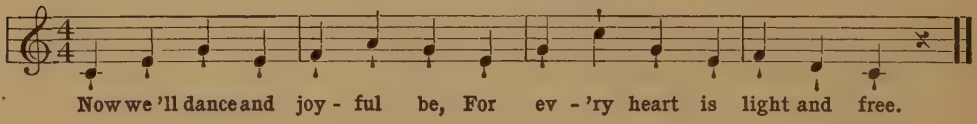
Full Staccato notes are marked with short dashes, and indicate a short, abrupt manner of singing.

EXERCISES ON STACCATO NOTES

(To be sung unaccompanied)

DEMI-STACCATO

FULL STACCATO



Vocal practice should be had in the foregoing to impress the subject on the minds of the scholars. The following signs, often met in vocal music, should be studied and their meaning explained by reference to the "DICTIONARY OF MUSICAL TERMS," pp. 363–367.

ABBREVIATIONS OF MUSICAL TERMS

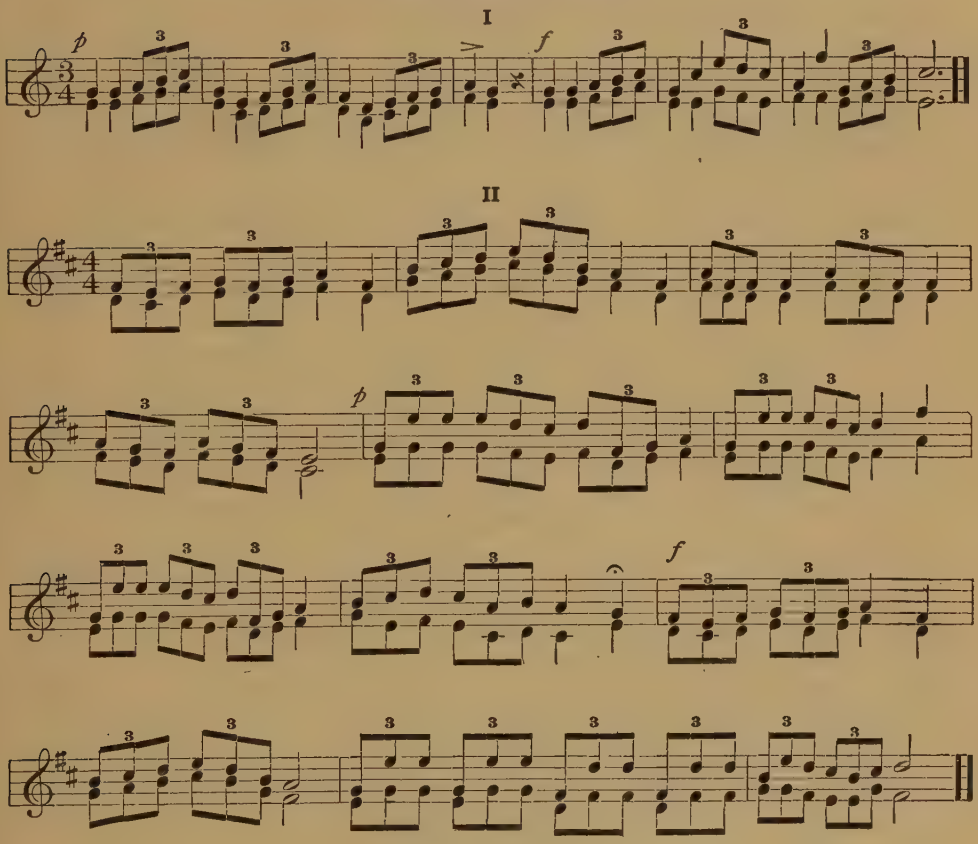
Accel., accelerando.
Accom., accompaniment.
Ad lib., ad libitum.
Affet., affettuoso.
Allo., allegro.
Allgtto., allegretto.
Andno., andantino.
Andte., andante.
Cad., cadenza.
Cho., chorus.
Cresc., crescendo.
Decres., decrescendo.
Dim., diminuendo.
Dol., dolce.
Esp., espressivo.
F., forte.
F. F., fortissimo.
F. P. forte-piano.
Fz. Fs., forzando; sforzando.
Leg. legato.
Marc., marcato.
Mez., mezzo; mezzo voce.
P., piano.
P. P., pianissimo.
Rall., rallentando.
Rit., ritardando.
Riten., ritenuto.
Sem., sempre.
Sfz., sforzando.
Sost., sostenuto.
Stacc., staccato.
String., stringendo.
Unis., unison.

Ex. 125. TRIPLETS

The **Figure 3** placed above or below three equal notes reduces their length to two of the same kind. Thus, equals in length . Notes written in this manner are called Triplets.

Ex. 126. TWO PART EXERCISES WITH TRIPLETS

(To be sung, unaccompanied)



Be careful not to hurry the triplets.

Ex. 127. THE SHARP, THE FLAT, AND THE NATURAL

Between any two sounds of the staff having the interval of a step, another sound may be inserted, dividing the step into two half-steps. Thus, a sound may be inserted between C and D, etc.

The degrees of the staff represent these inserted sounds by the aid of characters called Sharps and Flats. Thus, a sound inserted between C and D, is named C sharp, or D flat.

A **Sharp** (♯) placed on a degree, raises the pitch of a sound a half-step: a **Flat** (♭) placed on it, lowers the pitch of a sound a half-step below that named by the letter.

The power of a sharp or a flat may be cancelled by a character called a **Natural** (♮).

A **Double Sharp** (𝄪 or ×) is used on a degree affected by a sharp, to represent a sound a half-step above the one affected by the sharp: its power may be cancelled by a natural and sharp (♮♯). A **Double Flat** (𝄫) is used on a degree affected by a flat, to represent a sound a half-step below the one affected by a flat; it may be cancelled by a natural and flat, (♮♭).

An **Accidental** is a sign (♯, ♭, or ♮) placed before a note to raise or lower its pitch, irrespective of the pitch of that particular note as determined by the key signature.

Ex. 128. THE SIGNATURE AND THE KEY

The **Signature** shows the key in which a musical composition is written.

It consists of one or more sharps or flats placed after the clef. These affect all the notes on the same lines and spaces, and also their octaves.

The **key of C** has no signature. **In every scale except the scale of C,** one or more notes must be sharped or flatted.

The keynote or tonic is the first note of any scale. Every musical composition is written in a particular key, which is indicated by the SIGNATURE.

Any one of the twelve sounds in the chromatic scale may be taken as a keynote either in the major or in the minor mode; consequently there are twenty-four keys in music, namely, twelve major and twelve minor.*

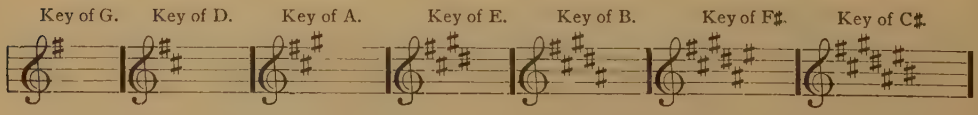
Before proceeding to copy the following table of signatures, the pupils may be reminded that they have already executed vocal exercises in many of the keys.

TABLE OF SIGNATURES

To be *thoroughly* committed to memory.

The signature of the key of G is one sharp.
The signature of the key of D is two sharps.
The signature of the key of A is three sharps.
The signature of the key of E is four sharps.
The signature of the key of B is five sharps.
The signature of the key of F♯ is six sharps.
The signature of the key of C♯ is seven sharps.

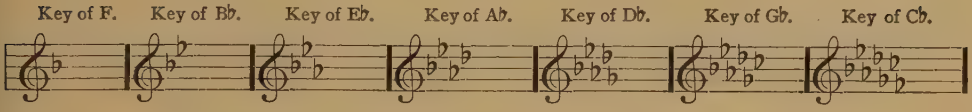
Ex. 129. SHARP KEYS



* Every piece of music is composed in a particular key, which must always be kept in mind during the performance of it; for although a modulation or change may take place from one key to another in the course of a piece, yet, by the rules of composition, every regular piece ought to return to and finish in the original key; and the piece is said to be composed in the key of C, if C is the last or lowest note in the bass at the close of it; and the third above that note always shows whether the key is major or minor.

The signature of the key of F is one flat.
The signature of the key of B♭ is two flats.
The signature of the key of E♭ is three flats.
The signature of the key of A♭ is four flats.
The signature of the key of D♭ is five flats.
The signature of the key of G♭ is six flats.
The signature of the key of C♭ is seven flats.

Ex. 130. FLAT KEYS



It is suggested that one of the foregoing exercises (129, 130) will be sufficient for one writing lesson.

WRITING FROM DICTATION

The pupils should now be permitted to write from dictation, being by this time reasonably familiar with musical notation and with the key signatures of the major scales. It is suggested that the copying and the dictation exercises be alternated on different days. As a rule, one scale will be sufficient for an exercise. Allow plenty of time for writing, and encourage the scholars to ask questions when in doubt.

TRANSPOSITION OF THE SCALE

Before proceeding to the writing out of the various major scales, the method and subject of Transposition should be briefly explained to the scholars, and afterward memorized by them.

Transposition is changing from one key to another, that is, moving *Do*, or 1 — the foot of the tone ladder — to a higher or lower place on the staff.

As the first seven letters of the alphabet are used in the scale, any one of them may be taken as one of a new scale, and the syllable Do applied to it.

When any other letter than C is taken for 1, the scale is said to be transposed, and in transposition the order of intervals must always remain the same. The minor seconds must occur between 3 and 4, and 7 and 8; major seconds between the remaining numbers. It will be found that some one or more of the original intervals will have to be changed. But the pitch-names always remain the same when the clef is not changed. The first transposition is forward five tones (Sharp-Four) to the key of G, and it has been found most convenient to preserve the same order through all the keys requiring sharps. In the so-called flat keys, the first transposition is to the key of F — one flat — (Flat-Seven), and so on to the key of B♭, two flats; E♭, three flats, etc.

All scales are, in a general sense, alike natural. Whether the key is C, with neither flats or sharps, or E with its four sharps, the singer needs to have no consciousness of the fact. Receiving the *pitch*, he simply sings the scale, its intervals being the same in all the keys.

METHOD OF TRANSPOSITION

It is found to be simplest to transpose by fifths and fourths; that is, to change the keynote so that 5 or 4 of the old scale will become 1 of the new scale.

If 1 of the scale is placed on C, the intervals between the sounds named by the letters correspond to those of the scale, as will be seen by the following: Intervals marked by a ⌒ are semitones:

C,	D,	E,	F,	G,	A,	B,	C.
1,	2,	3,	4,	5,	6,	7,	8.

The key of C, therefore, requires no sharps or flats, and is called the Natural Key.

THE SHARP KEYS

If, however, any other letter be taken as 1 of the scale, it will be seen that the intervals do not correspond. For example, beginning with G, which is the fifth of the key of C:

G,	A,	B,	C,	D,	E,	F,	G.
1,	2,	3,	4,	5,	6,	7,	8.

From this it will be seen that if 1 is placed on G, F, the *fourth* of the key of C is a semitone too low, and hence the intermediate tone between F and G, or F♯, must be taken, thus:

G,	A,	B,	C,	D,	E,	F♯,	G.
1,	2,	3,	4,	5,	6,	7,	8.

The signature of the key of G is, therefore, F♯.

Beginning with D, the *fifth* of the key of G, and substituting F♯ for F:

D,	E,	F♯,	G,	A,	B,	C,	D.
1,	2,	3,	4,	5,	6,	7,	8.

It will be observed that C, the *fourth* of the key of G, is a semitone too low, and hence the sound a half-step higher, or C♯, must be used, thus:

D,	E,	F♯,	G,	A,	B,	C♯,	D.
1,	2,	3,	4,	5,	6,	7,	8.

The signature of key of D is, therefore, F♯ and C♯.

From the above explanations, we may derive the following *Rule for Transposition by Fifths:* To transpose by *fifths*, make the fifth of the old scale the keynote of the next scale, and use *sharp*-4 in place of four of the old scale. This rule is briefly stated thus: *Sharp*-4 transposes a fifth.

THE FLAT KEYS

Again: placing 1 on F, which is the *fourth* of the key of C:

F,	G,	A,	B,	C,	D,	E,	F.
1,	2,	3,	4,	5,	6,	7,	8.

It will be found that B, the *seventh* of the key of C, is a semitone too high, and hence the intermediate sound between B and A, or B♭, must be taken, thus:

F,	G,	A,	B♭,	C,	D,	E,	F.
1,	2,	3,	4,	5,	6,	7,	8.

The signature of the key of F is, therefore, one flat, B♭:

Beginning with B♭, the *fourth* of key of F:

B♭,	C,	D,	E,	F,	G,	A,	B♭
1,	2,	3,	4,	5,	6,	7,	8.

It will be seen that E, the *seventh* of the key of F, is a semitone too high, and hence the sound a semitone lower, or E♭, must be used, thus:

B♭,	C,	D,	E♭	F,	G,	A,	B♭.
1,	2,	3,	4,	5,	6,	7,	8.

The signature of key of B♭ is, therefore, B♭ and E♭.

By an examination of the above explanations we may derive the following *Rule for Transposition by Fourths:* Make the fourth of the old scale the keynote of the new scale, and use *flat*-7 in place of seven of the old scale. This rule is briefly stated, thus: *Flat*-7 transposes a fourth.

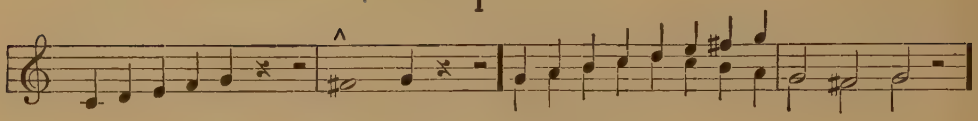
In transposing by fifths, those keys are reached whose signatures are one or more sharps; in transposing by fourths, those keys are reached whose signatures are one or more flats. Practice the following:

SIMPLE EXERCISES IN MODULATION

MODULATION BY SHARP-FOUR

C major to G major

I



Scale of G major, with signature

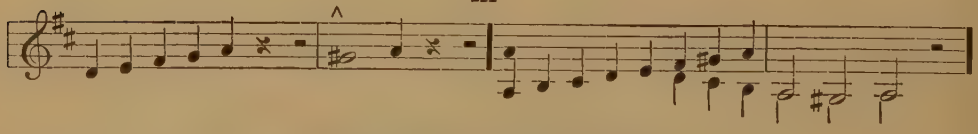
G major to D major

II

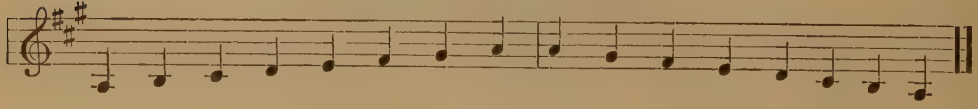
Scale of D major, with signature

D major to A major

III



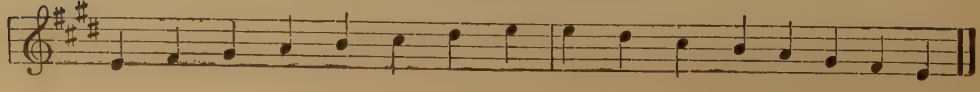
Scale of A major, with signature



A major to E major

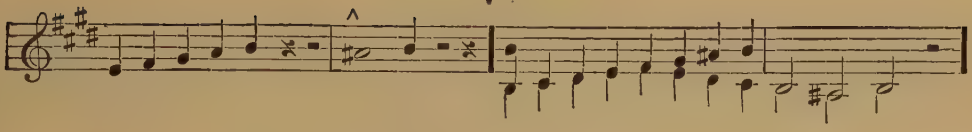
IV

Scale of E major, with signature



E major to B major

V

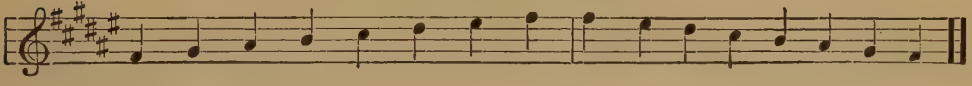


Scale of B major, with signature

B major to F♯ major

VI

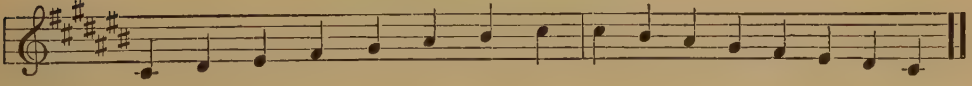
Scale of F♯ major, with signature



F♯ major to C♯ major

VII

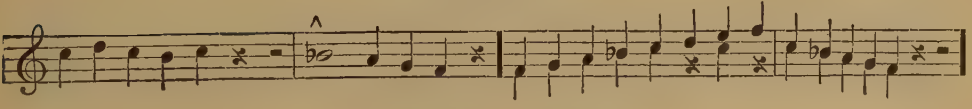
Scale of C♯ major, with signature



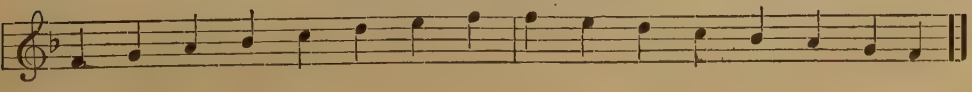
MODULATION BY FLAT-SEVEN

C major to F major

VIII



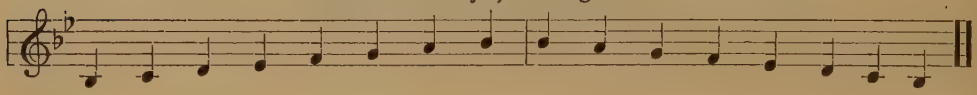
Scale of F major, with signature



F major to B♭ major

IX

Scale of B♭ major, with signature



B♭ major to E♭ major

X

Scale of E♭ major, with signature

E♭ major to A♭ major

XI

Scale of A♭ major, with signature

A♭ major to D♭ major

XII

Scale of D♭ major, with signature

D♭ major to G♭ major

XIII

Scale of G♭ major, with signature

G♭ major to C♭ major

XIV

Scale of C♭ major, with signature

DICTATION EXERCISES

The scholars are now supposed to be ready to write understandingly the following scales *from dictation:*

FIRST EXERCISE

Write the middle scale of C major on the treble clef, in whole or half notes, appending their pitch-names and scale-numbers.

SECOND EXERCISE

Write the scale of G major on the treble clef, *first* without key signature, inserting sharp-four in its proper place; *second*, with proper signature, appending pitch-names and scale-numbers.

THIRD EXERCISE

Write the scale of F major on the treble clef, *first* without signature, inserting flat-seven in its proper place; *second*, with the proper signature, appending pitch-names and scale-numbers.

SEVENTH GRADE

OUTLINE OF PRACTICAL WORK

1. Copying, with definitions, all the preceding, adding the Bass or F Clef.

2. Writing from dictation, by letters and numerals, notes in their proper positions in the keys of C, G, D, F, and B♭, with their respective signatures.

3. Vocal exercises in C, G, F, D, and B♭, with the various marks of expression, using both clefs, also in chromatic intervals.

4. Unison, two-part, and three-part singing.

5. Memorizing of Musical Terms.

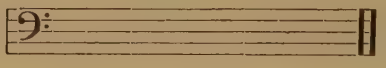
To the Instructor.— Continue the scale and interval practice in all the foregoing keys, paying particular attention to the various marks of expression, and using both clefs, where possible. Thus far all our vocal exercises have been on the treble clef, owing to the fact that thus far there have been, in all probability, no male voices low enough to call for the vocal use of the bass clef. But in this and the succeeding grades such low voices will probably be at hand, and three-part singing will become practicable.

The copying from the blackboard is continued.

THE BASS OR F CLEF

The **bass or F Clef** is written on the bass staff. It fixes F on the fourth line.

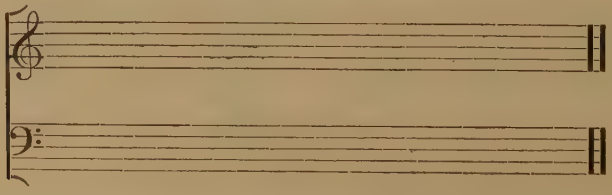
Ex. 131. STAFF WITH F CLEF



Ex. 132. THE SCALE OF C ON THE BASS CLEF

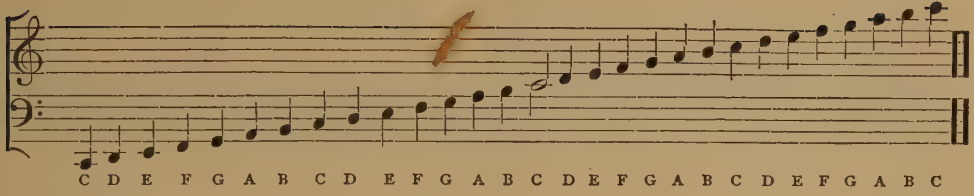
1	2	3	4	5	6	7	8	7	6	5	4	3	2	1
C	D	E	F	G	A	B	C	B	A	G	F	E	D	C

Ex. 133. THE BASS AND TREBLE CLEFS UNITED



The grand stave consists of a bass staff written under a treble staff, with a single added or leger line between. The staves are connected by a brace at the left.

Ex. 134. THE GRAND STAVE

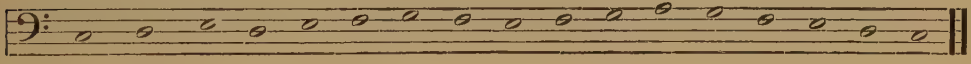


The leger line above the bass staff is the same as the leger line below the treble staff, and shows the same degree of pitch. A note on this line is called middle C. It is equidistant from the bass and treble clefs.

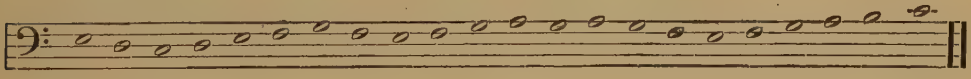
VOCAL EXERCISES ON THE BASS CLEF

A few vocal exercises on the bass clef are appended for use where such are demanded by the presence of older boys whose voices are past the period of mutation. They are to be sung without accompaniment.

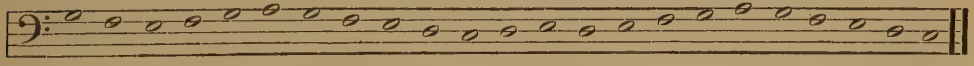
Ex. 135.



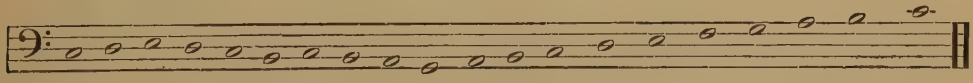
Ex. 136.



Ex. 137.

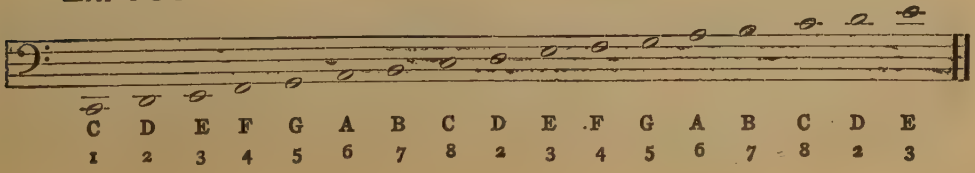


Ex. 138.



The scale on the bass clef is extended above and below the nine sounds in the same manner as on the treble clef.

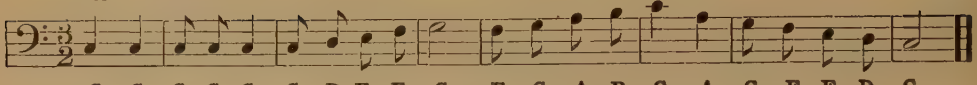
Ex. 139.



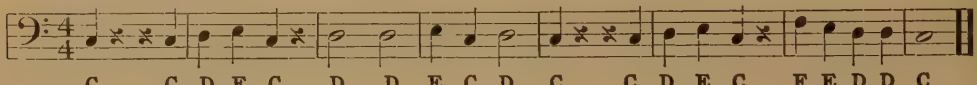
ADDITIONAL EXERCISES ON THE BASS CLEF

(Unaccompanied)

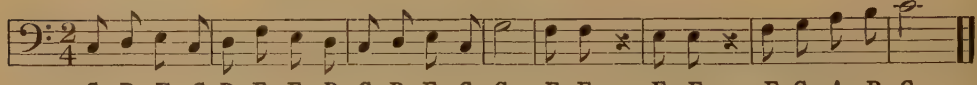
Ex. 140.



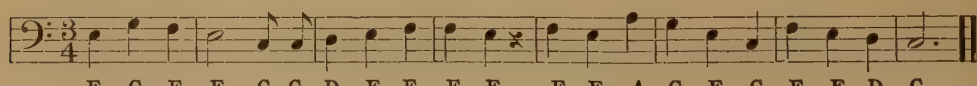
Ex. 141.



Ex. 142.



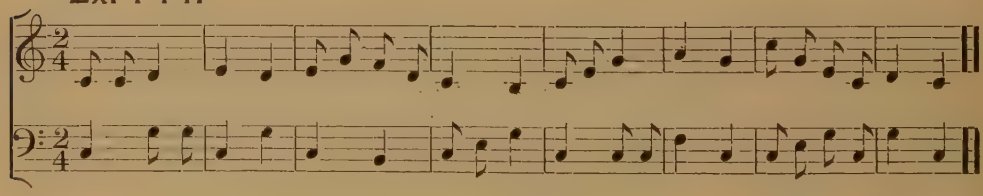
Ex. 143.



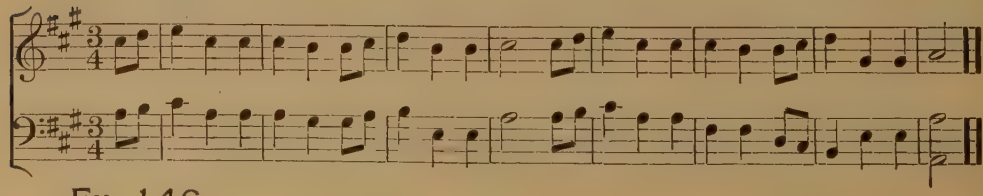
TWO-PART EXERCISES ON THE TREBLE AND BASS CLEFS

Each part to be read by pitch-names and scale-numbers, and sung with the syllable Lä.

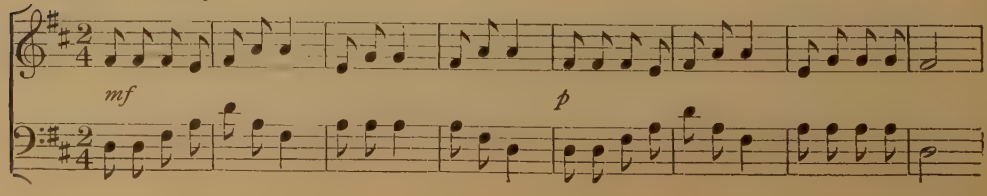
Ex. 144.



Ex. 145.



Ex. 146.

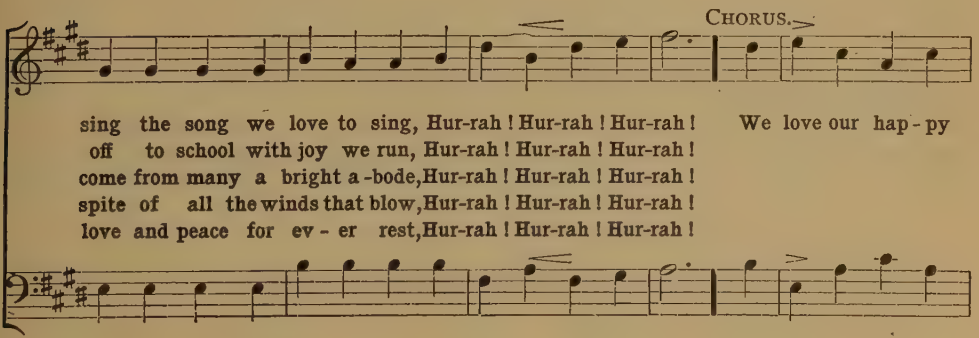


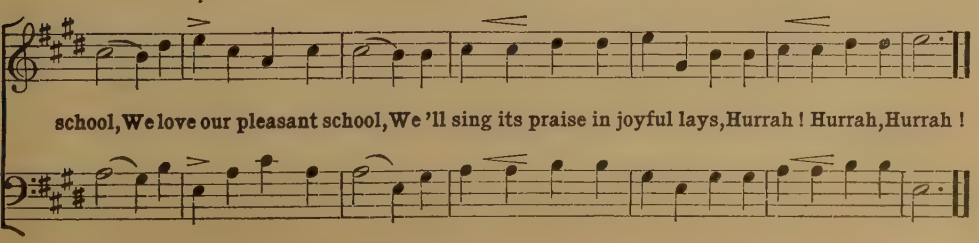
TWO-PART SONGS, TREBLE AND BASS CLEFS

(To be sung without accompaniment)

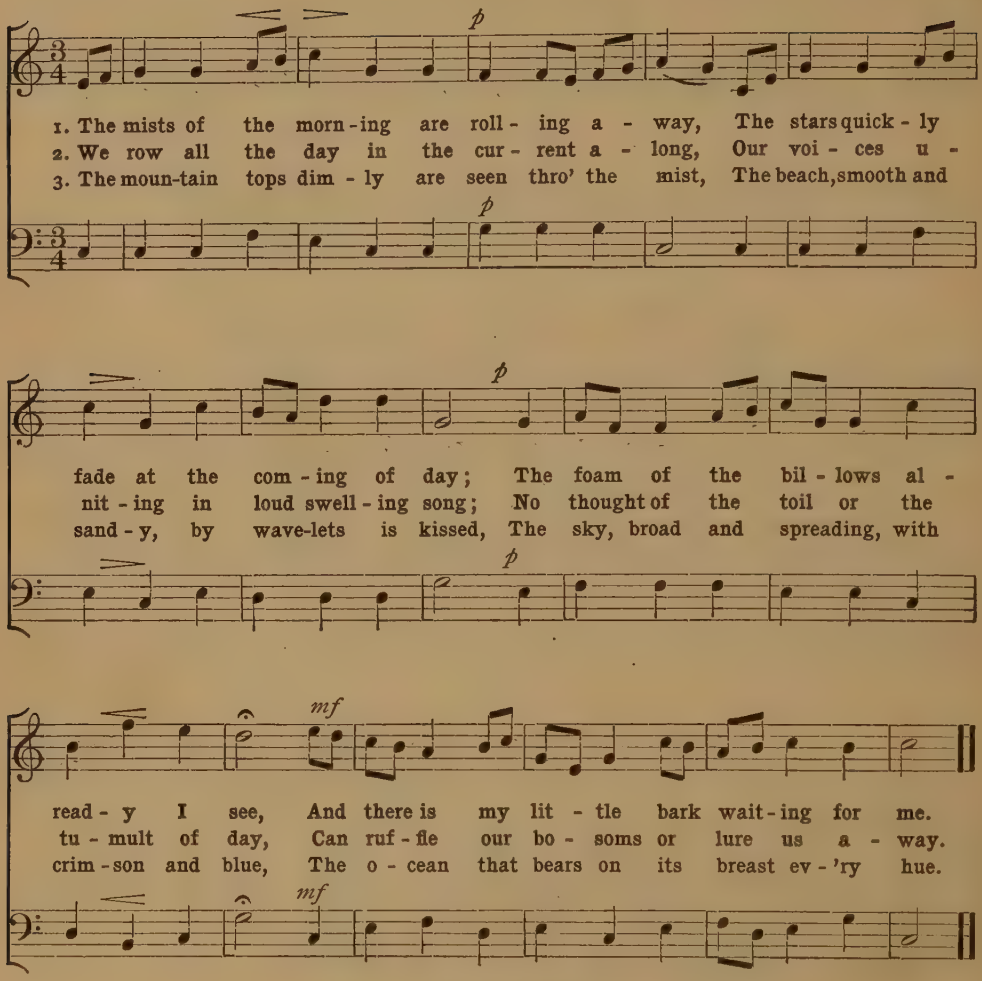
Ex. 147. LET US MAKE OUR VOICES RING

mf
cres.
mf
1. Come let us make our voi - ces ring, Hur - rah ! Hur - rah ! Hur - rah ! And
2. We nev - er mind the burn - ing sun, Hur - rah ! Hur - rah ! Hur - rah ! But
3. We come from many a dis - tant road, Hur - rah ! Hur - rah ! Hur - rah ! We
4. We come in spite of rain or snow, Hur - rah ! Hur - rah ! Hur - rah ! In
5. Let joy and glad - ness fill each heart, Hur - rah ! Hur - rah ! Hur - rah ! Let
mf
cres.
mf

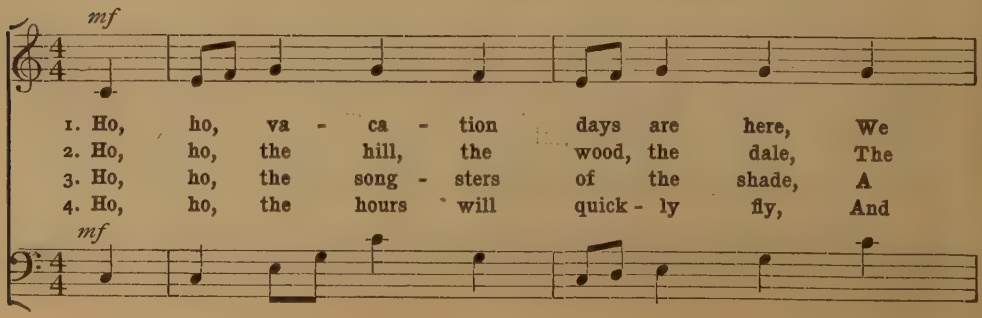

CHORUS.
sing the song we love to sing, Hur-rah ! Hur-rah ! Hur-rah ! We love our hap - py
off to school with joy we run, Hur-rah ! Hur-rah ! Hur-rah !
come from many a bright a - bode, Hur-rah ! Hur-rah ! Hur-rah !
spite of all the winds that blow, Hur-rah ! Hur-rah ! Hur-rah !
love and peace for ev - er rest, Hur-rah ! Hur-rah ! Hur-rah !

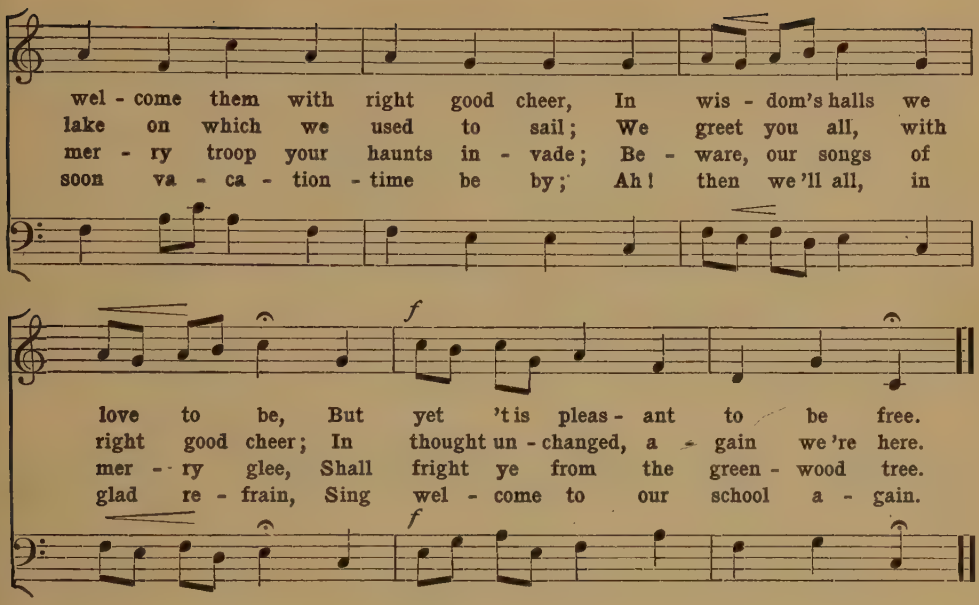


Ex. 148. MISTS OF MORNING

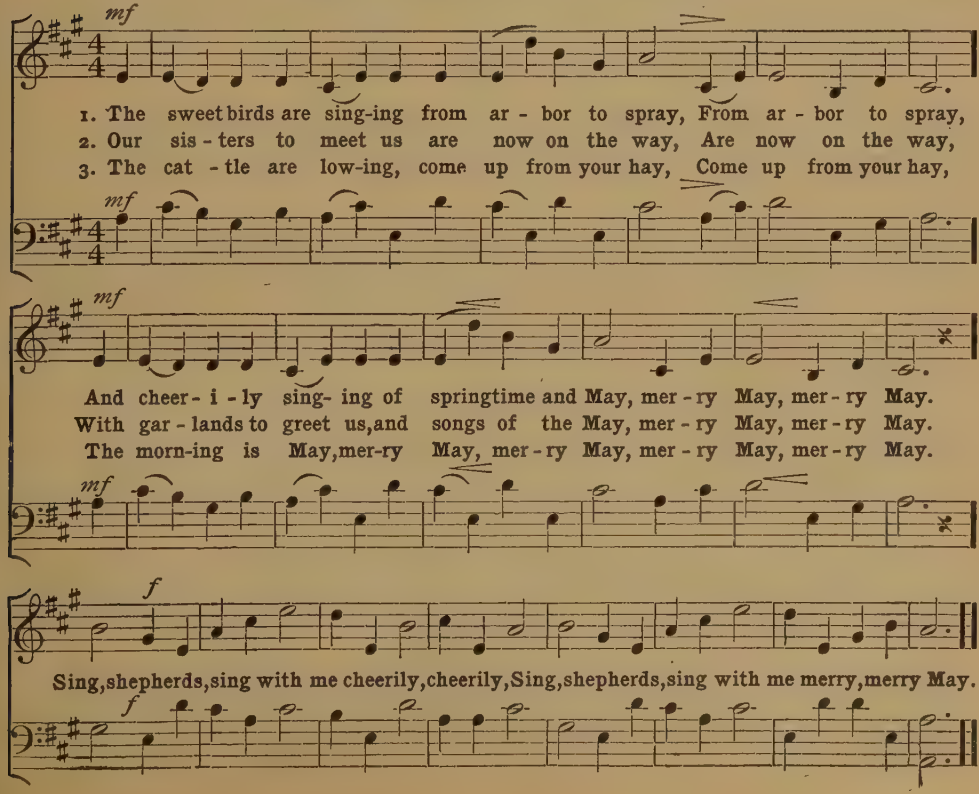

1. The mists of the morn-ing are roll-ing a-way, The stars quick-ly
2. We row all the day in the cur-rent a-long, Our voi-ces u-
3. The moun-tain tops dim-ly are seen thro' the mist, The beach, smooth and
fade at the com-ing of day; The foam of the bil-lows al-
nit-ing in loud swell-ing song; No thought of the toil or the
sand-y, by wave-lets is kissed, The sky, broad and spreading, with
read-y I see, And there is my lit-tle bark wait-ing for me.
tu-mult of day, Can ruf-fle our bo-soms or lure us a-way.
crim-son and blue, The o-cean that bears on its breast ev-'ry hue.

Ex. 149. VACATION DAYS ARE HERE


1. Ho, ho, va-ca-tion days are here, We
2. Ho, ho, the hill, the wood, the dale, The
3. Ho, ho, the song-sters of the shade, A
4. Ho, ho, the hours will quick-ly fly, And


wel - come them with right good cheer, In wis - dom's halls we
lake on which we used to sail; We greet you all, with
mer - ry troop your haunts in - vade; Be - ware, our songs of
soon va - ca - tion - time be by; Ah! then we 'll all, in
f
love to be, But yet 'tis pleas - ant to be free.
right good cheer; In thought un - changed, a - gain we 're here.
mer - ry glee, Shall fright ye from the green - wood tree.
glad re - frain, Sing wel - come to our school a - gain.
f

Ex. 150. SWEET BIRDS ARE SINGING


mf
1. The sweet birds are sing-ing from ar - bor to spray, From ar - bor to spray,
2. Our sis - ters to meet us are now on the way, Are now on the way,
3. The cat - tle are low-ing, come up from your hay, Come up from your hay,
mf
And cheer - i - ly sing- ing of springtime and May, mer - ry May, mer - ry May.
With gar - lands to greet us, and songs of the May, mer - ry May, mer - ry May.
The morn-ing is May, mer-ry May, mer - ry May, mer - ry May, mer - ry May.
mf
f
Sing, shepherds, sing with me cheerily, cheerily, Sing, shepherds, sing with me merry, merry May.
f

DICTATION EXERCISES

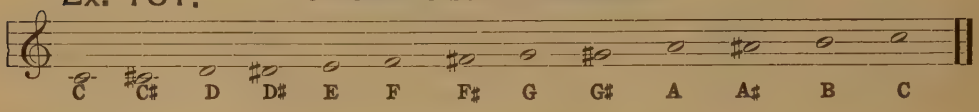
Continue these as prescribed on p. 57, Sixth Grade, writing the major scales of C, G, D, F, and B-flat, in the dual manner there suggested.

VOCAL EXERCISES. — THE CHROMATIC SCALE

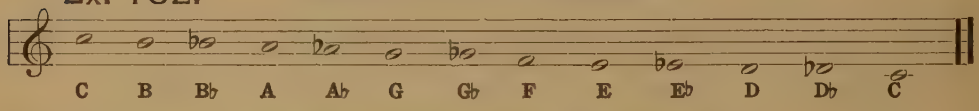
(Without accompaniment)

Between the sounds of the scale where an interval of a major second, or whole step, occurs, an intermediate sound may be introduced. In the major scale these sounds may occur between 1 and 2, 2 and 3, 4 and 5, 5 and 6, 6 and 7. A Sharp (♯) placed before a note represents a sound one half-step higher than the line or space would indicate without the sharp. A Flat (♭) placed before a note represents a sound one half-step lower.

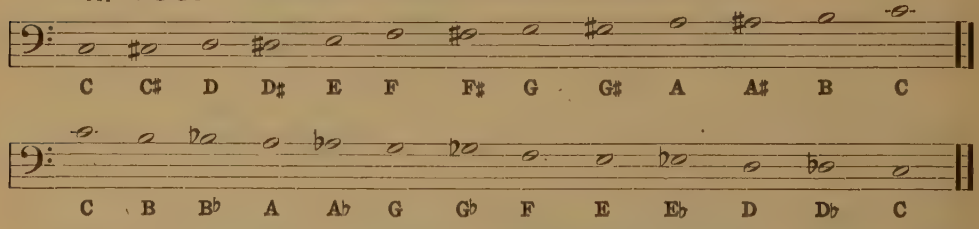
Ex. 151. CHROMATIC SCALE ASCENDING



Ex. 152. CHROMATIC SCALE DESCENDING



Ex. 153. CHROMATIC SCALE WITH THE BASS CLEF



A natural (♮) restores a note to its original pitch after it has been changed by a sharp or flat.

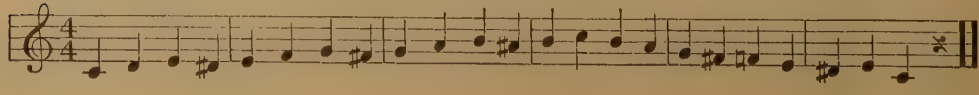
Note.—Sing the foregoing to the syllable Lä.

VOCAL EXERCISES INTRODUCING CHROMATIC TONES

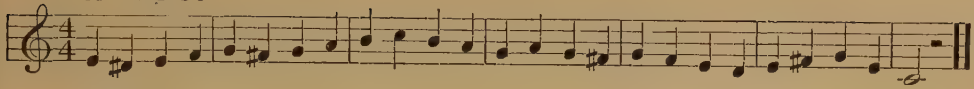
(To be sung by all voices, in unison, to the syllable Lä, without accompaniment.)

Ex. 154.

Ex. 155.



Ex. 156.



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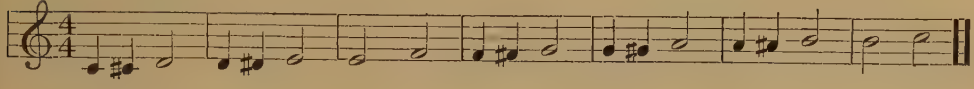
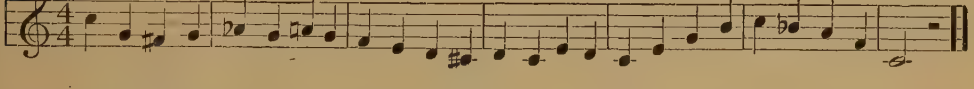


Ex. 158.

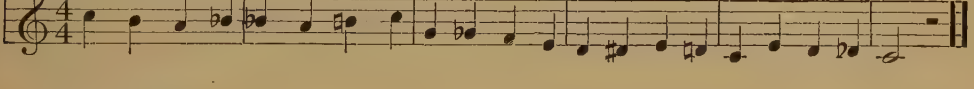
Ex. 159.

Ex. 160.

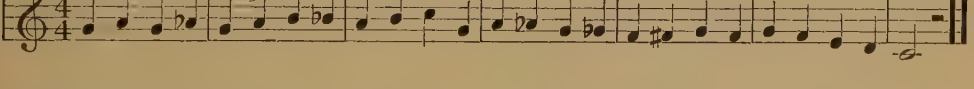
Ex. 161.



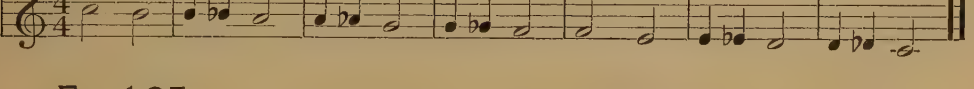
Ex. 162.



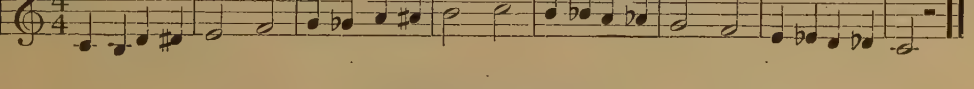
Ex. 163.



Ex. 164.



Ex. 165.



SINGING IN CONCERT

Unison, Two-part, and Three-part singing should be maintained throughout the grade. Suitable pieces will suggest themselves to the instructor.

EIGHTH GRADE

OUTLINE OF PRACTICAL WORK

1. Writing from dictation the major scales of D and D♭, A, E, E♭, and A♭, with their respective key signatures.

2. Copying the minor scales.

3. Vocal exercises in C, G, D, F, B♭, A, E, E♭, and A♭, using both clefs and the various marks of expression; also in chromatic intervals, and the minor scales.

4. Unison, two-part, and three-part singing.

5. Memorizing of musical terms.

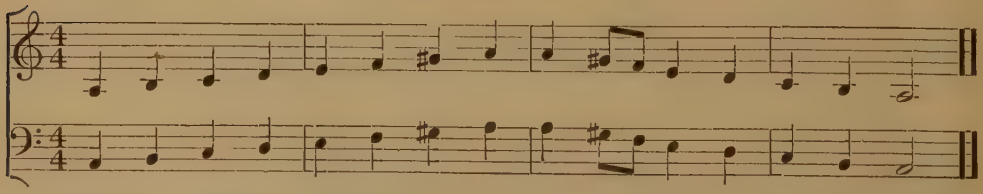
To the Instructor.—Scale and interval practice is to be continued in all the foregoing major scales; after which the study of the minor scales may be taken up. A portion of every lesson period should be devoted to the "ONE HUNDRED QUESTIONS."

THE MINOR SCALES

Besides the major and the chromatic scales there is another, called the Minor, which differs from these in respect to its intervals. Every major scale has its relative minor, which is found three semitones, or a minor third, below the major. Every minor scale has the same signature as its relative major. The sixth of every major scale is taken as 1 of its relative minor.

Ex. 166. **SCALE OF A MINOR, MELODIC FORM** (Relative of C Major)

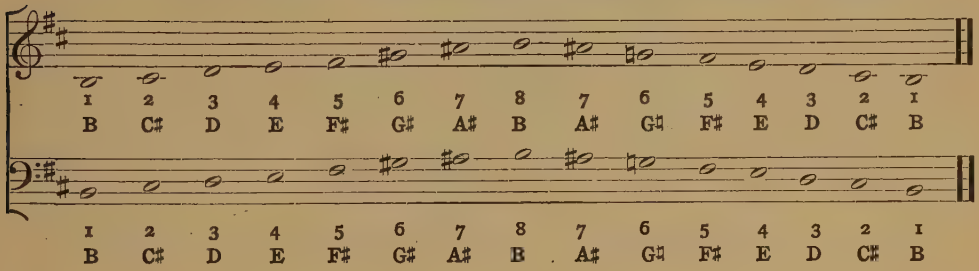
Ex. 167. **HARMONIC FORM**



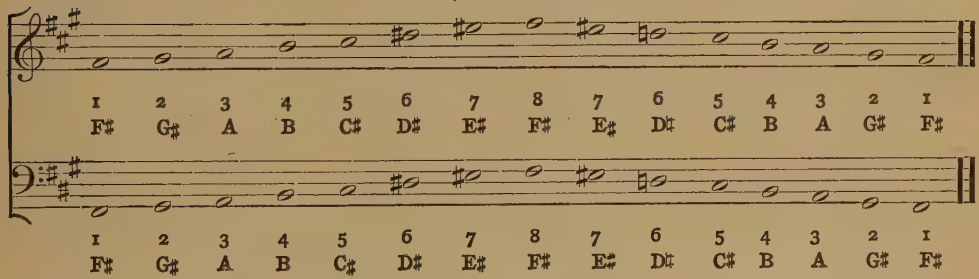
In the *ascending* minor scale from 1 to 2 is a tone, from 2 to 3 a semitone, 3 to 4 a tone, 4 to 5 a tone, 5 to 6 a tone, 6 to 7 a tone, 7 to 8 a semitone. The upper semitone of the minor scale is variable, and the descending scale differs from the ascending. In *descending*, from 8 to 7 is a tone, from 7 to 6 a tone, from 6 to 5 a semitone, from 5 to 4 a tone, 4 to 3 a tone, 3 to 2 a semitone, 2 to 1 a tone. This order constitutes the *melodic* form of minor scales. In the harmonic form the semitones come between 2 and 3, 5 and 6, 7 and 8.

Ex. 168. SCALE OF E MINOR, MELODIC FORM (Relative Minor of G Major)

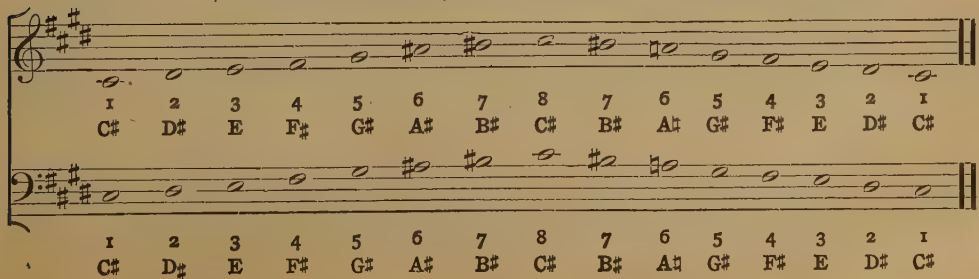
Ex. 169. SCALE OF B MINOR, MELODIC FORM (Relative Minor of D Major)



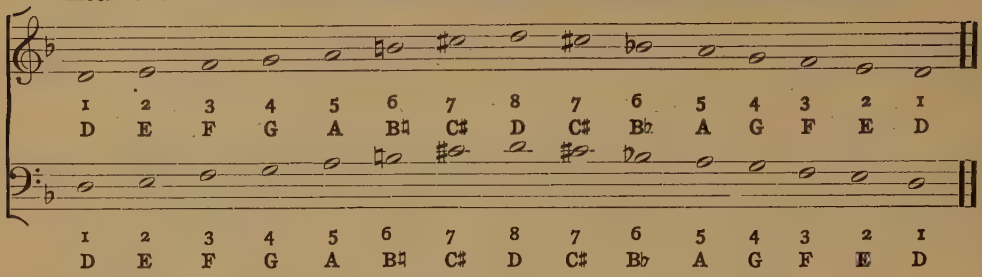
Ex. 170. SCALE OF F♯ MINOR, MELODIC FORM (Relative Minor of A Major)



Ex. 171. SCALE OF C♯ MINOR, MELODIC FORM (Relative Minor of E Major)

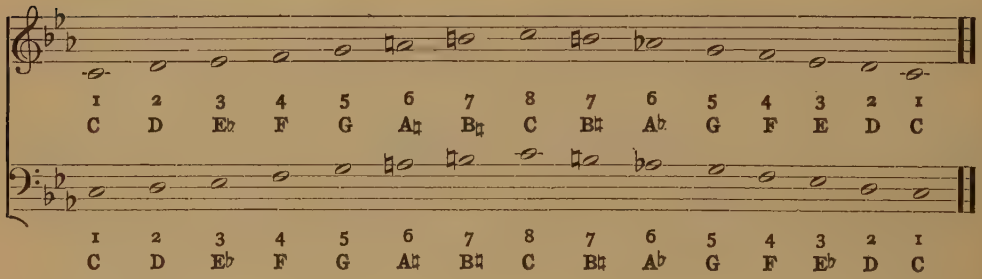


Ex. 172. SCALE OF D MINOR, MELODIC FORM (Relative Minor of F Major)

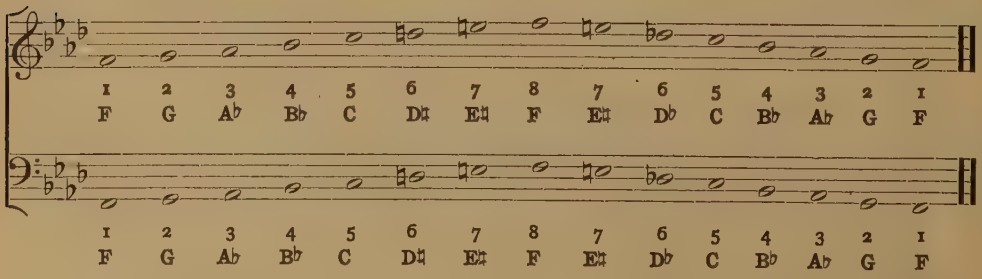


Ex. 173. SCALE OF G MINOR, MELODIC FORM (Relative Minor of B Flat Major)

Ex. 174. SCALE OF C MINOR, MELODIC FORM (Relative Minor of E Flat Major)



Ex. 175. SCALE OF F MINOR, MELODIC FORM (Relative Minor of A Flat Major)



NOTE.—All of the foregoing minor scales should be written and sung by the scholars until they are thoroughly familiar therewith. Especially should they be drilled on the relative major and minor scales.

DICTATION EXERCISES

Continue these as prescribed for the Sixth and Seventh Grades, pp. 57 and 64, writing the major scales of D, D♭, A, E, E♭, and A♭; toward the end of the term the minor scales may be treated in the same manner.

SINGING IN CONCERT

Unison, two-part, and three-part singing should be maintained throughout the grade, the scholars being now of an average age when some creditable part-singing should be accomplished.

CLASSIFYING VOICES

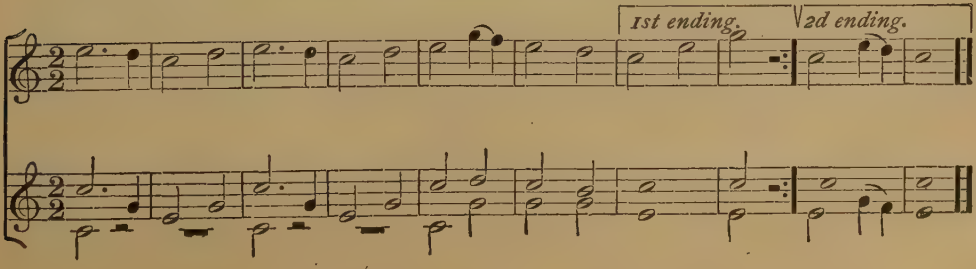
If the matter has not already received attention, the voices should be classified by parts in the older classes, and this classification maintained in the concerted singing by the whole school. Appended will be found some simple three-part exercises and songs for preliminary instruction and practice:

THREE-PART SINGING

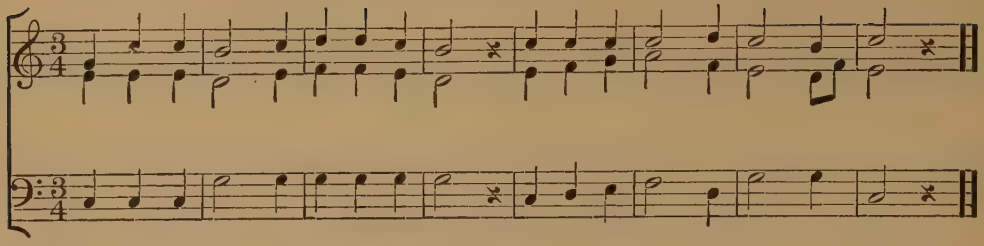
PRELIMINARY EXERCISES.— UNACCOMPANIED

Ex. 176. TREBLE CLEF

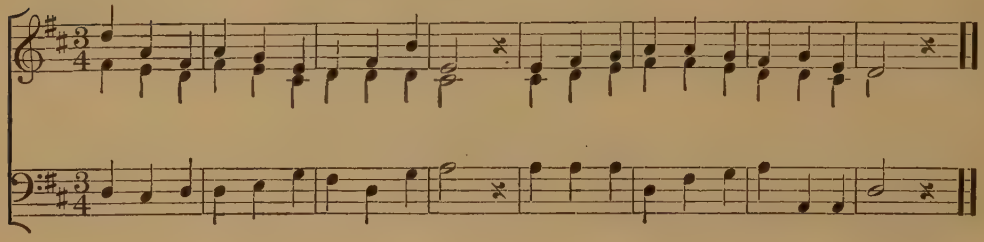
Ex. 177. TREBLE CLEF, INTRODUCING THE REPEAT



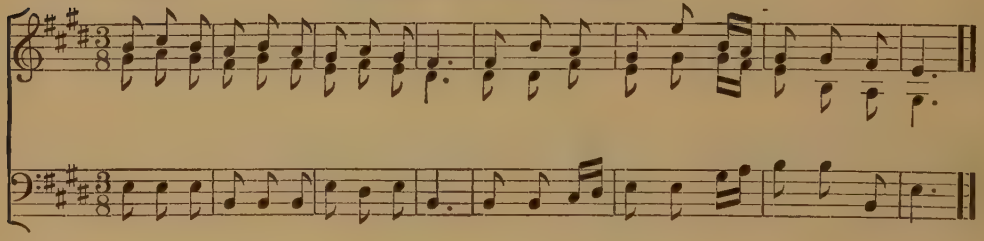
Ex. 178. **TREBLE AND BASS CLEFS**



Ex. 179. **TREBLE AND BASS CLEFS**

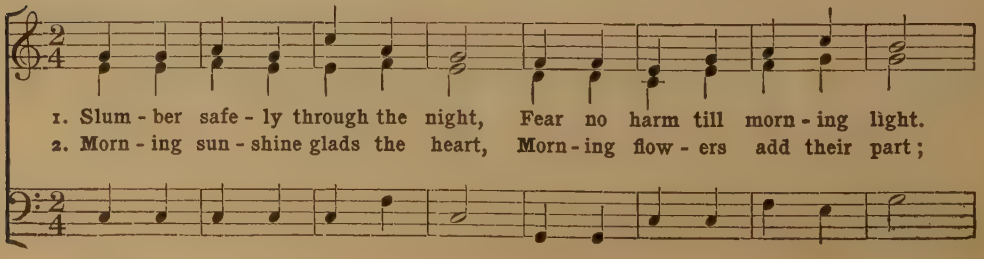


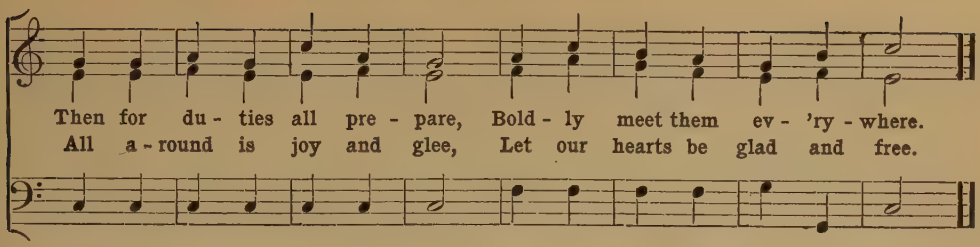
Ex. 180. **TREBLE AND BASS CLEFS**



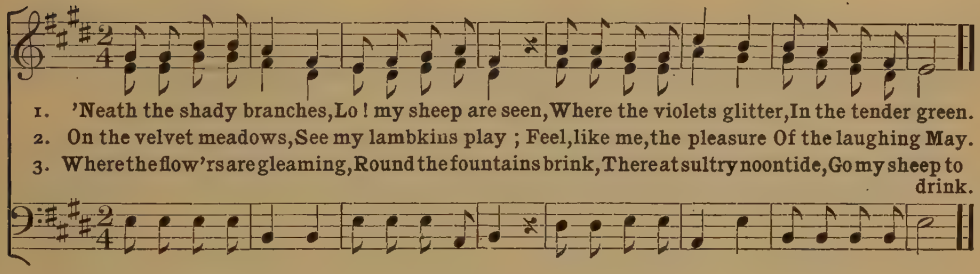
THREE-PART SONGS — UNACCOMPANIED

Ex. 181. **SLUMBER SONG**

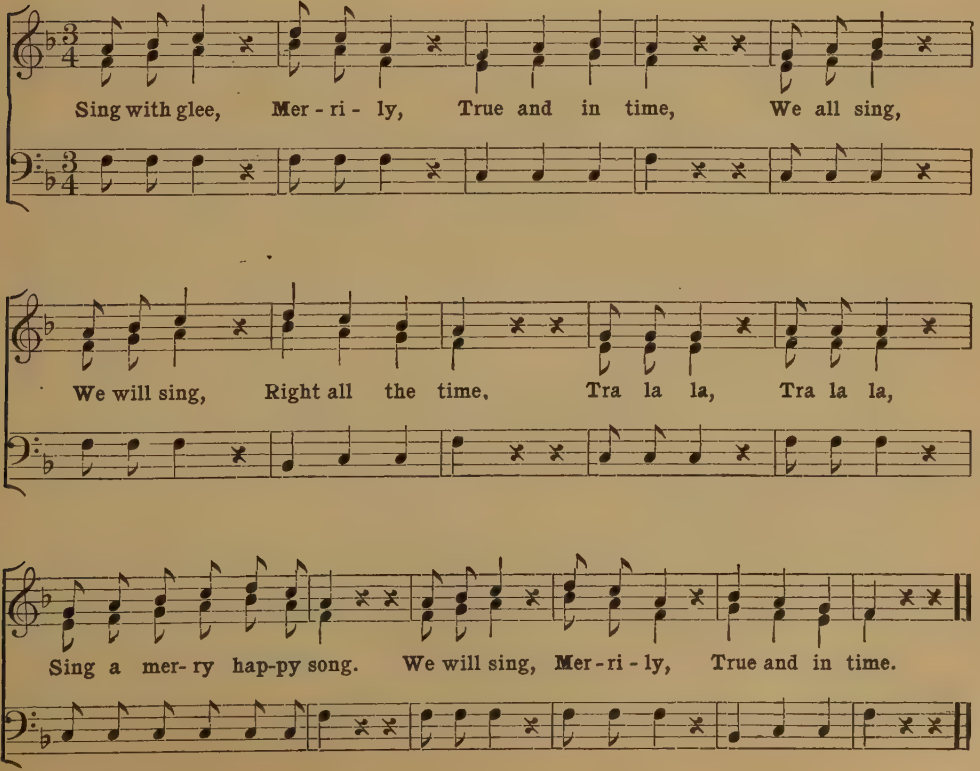

1. Slum - ber safe - ly through the night, Fear no harm till morn - ing light.
2. Morn - ing sun - shine glads the heart, Morn - ing flow - ers add their part;



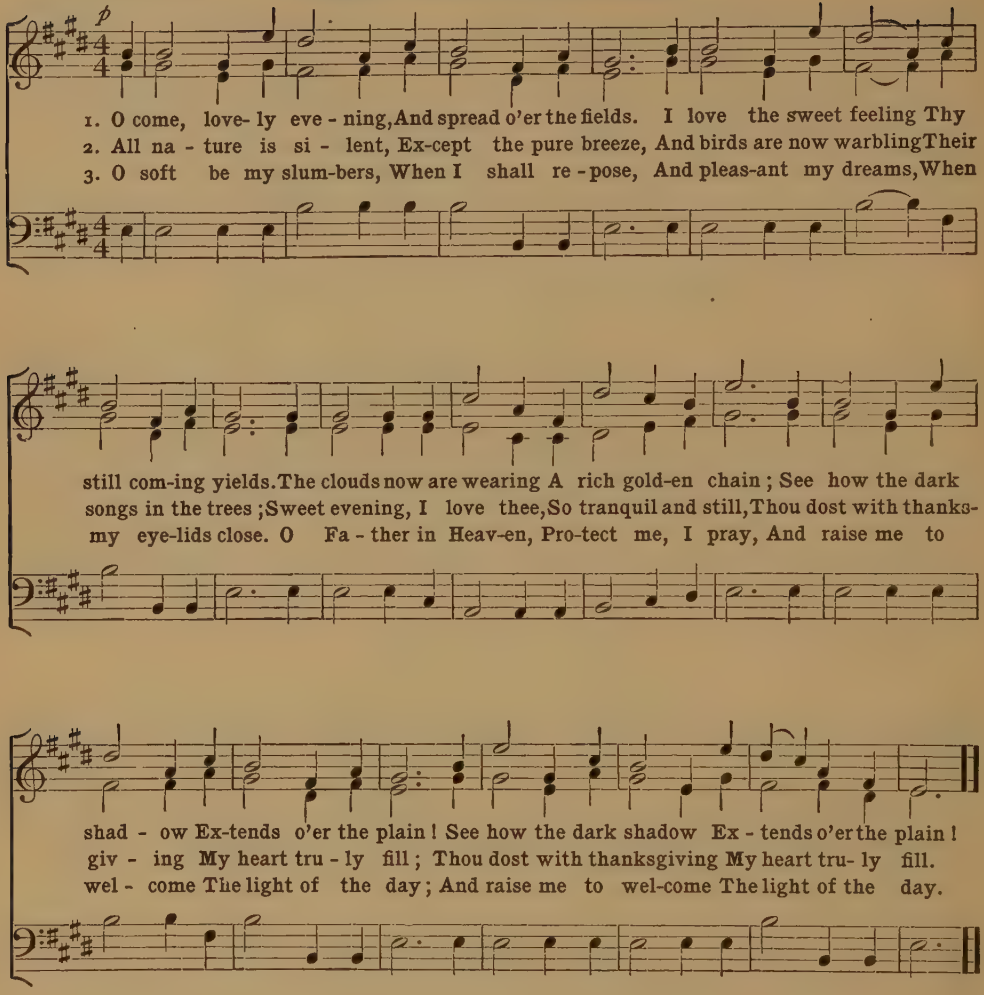
Ex. 182. 'NEATH THE SHADY BRANCHES


1. 'Neath the shady branches, Lo! my sheep are seen, Where the violets glitter, In the tender green.
2. On the velvet meadows, See my lambkins play; Feel, like me, the pleasure Of the laughing May.
3. Where the flow'rs are gleaming, Round the fountains brink, There at sultry noontide, Go my sheep to drink.

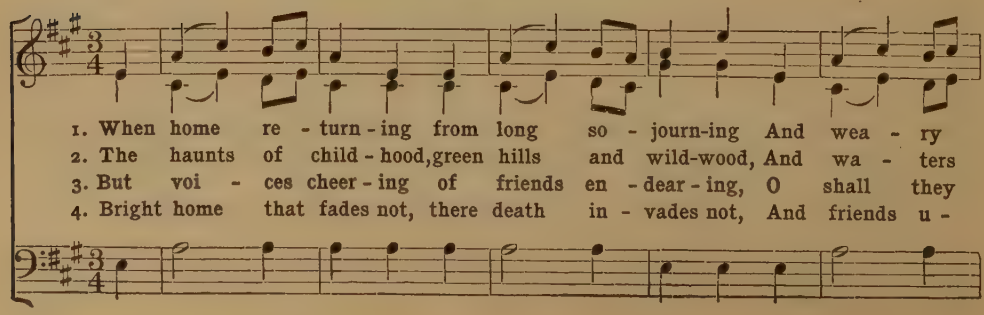
Ex. 183. SING WITH GLEE

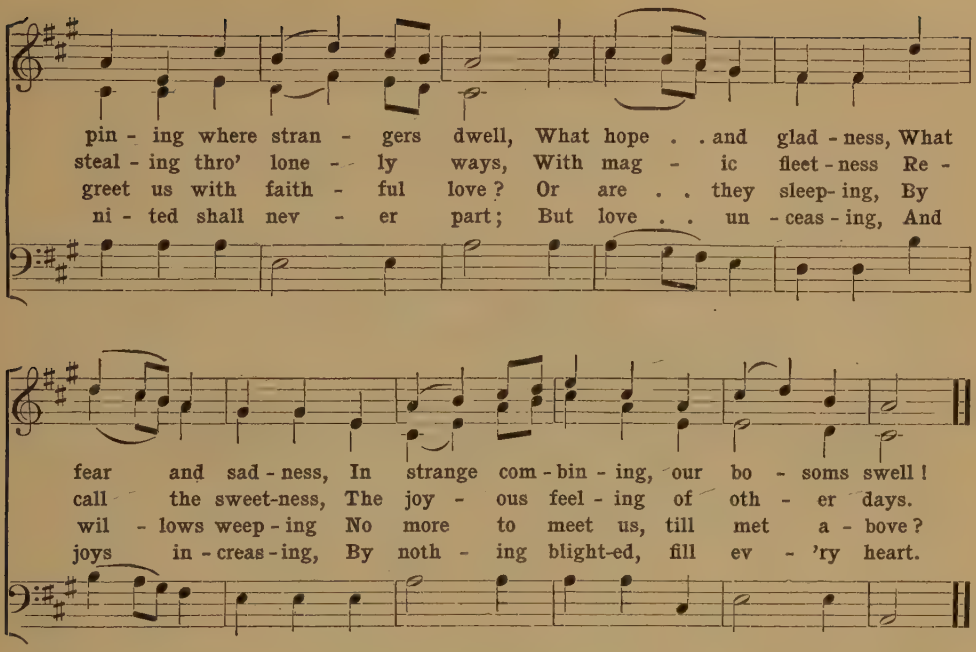

Sing with glee, Mer - ri - ly, True and in time, We all sing,
We will sing, Right all the time, Tra la la, Tra la la,
Sing a mer- ry hap-py song. We will sing, Mer - ri - ly, True and in time.

Ex. 184. COME LOVELY EVENING

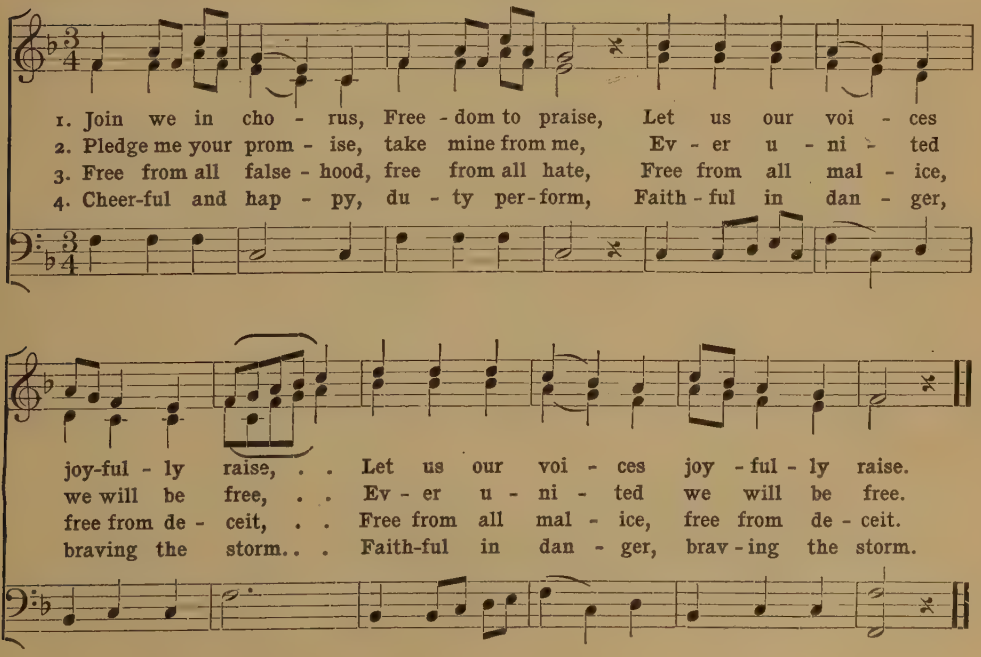

1. O come, love- ly eve - ning, And spread o'er the fields. I love the sweet feeling Thy
2. All na - ture is si - lent, Ex-cept the pure breeze, And birds are now warbling Their
3. O soft be my slum-bers, When I shall re - pose, And pleas-ant my dreams, When
still com-ing yields. The clouds now are wearing A rich gold-en chain; See how the dark
songs in the trees; Sweet evening, I love thee, So tranquil and still, Thou dost with thanks-
my eye-lids close. O Fa - ther in Heav-en, Pro-tect me, I pray, And raise me to
shad - ow Ex-tends o'er the plain! See how the dark shadow Ex - tends o'er the plain!
giv - ing My heart tru - ly fill; Thou dost with thanksgiving My heart tru- ly fill.
wel - come The light of the day; And raise me to wel-come The light of the day.

Ex. 185. WHEN HOME RETURNING


1. When home re - turn - ing from long so - journ-ing And wea - ry
2. The haunts of child - hood, green hills and wild-wood, And wa - ters
3. But voi - ces cheer - ing of friends en - dear - ing, O shall they
4. Bright home that fades not, there death in - vades not, And friends u -


pin - ing where stran - gers dwell, What hope . . and glad - ness, What
steal - ing thro' lone - ly ways, With mag - ic fleet - ness Re -
greet us with faith - ful love? Or are . . they sleep- ing, By
ni - ted shall nev - er part; But love . . un - ceas - ing, And
fear and sad - ness, In strange com - bin - ing, our bo - soms swell!
call the sweet-ness, The joy - ous feel - ing of oth - er days.
wil - lows weep - ing No more to meet us, till met a - bove?
joys in - creas - ing, By noth - ing blight-ed, fill ev - 'ry heart.

Ex. 186. JOIN WE IN CHORUS


1. Join we in cho - rus, Free - dom to praise, Let us our voi - ces
2. Pledge me your prom - ise, take mine from me, Ev - er u - ni - ted
3. Free from all false - hood, free from all hate, Free from all mal - ice,
4. Cheer-ful and hap - py, du - ty per-form, Faith - ful in dan - ger,
joy-ful - ly raise, . . Let us our voi - ces joy - ful - ly raise.
we will be free, . . Ev - er u - ni - ted we will be free.
free from de - ceit, . . Free from all mal - ice, free from de - ceit.
braving the storm. . . Faith-ful in dan - ger, brav - ing the storm.

NINTH GRADE

OUTLINE OF PRACTICAL WORK

1. General review of the rudiments of music as taught in previous grades.

2. Writing from dictation all the major scales with their respective key signatures, and with the pitch-names and scale-numbers of the various notes, illustrating modulation of sharp-4 and flat-7.

3. Special vocal exercises in sight-singing of part-songs.

4. Writing from dictation the chromatic scale, and also the minor scales with their respective signatures and with the pitch-names of the various notes, with vocal exercises in the various intervals of the minor scale.

To the Instructor.—The work of this grade consists largely of a review of the work done previously. See "ONE HUNDRED QUESTIONS."

Continue the vocal practice of scales and intervals in the major and minor keys.

Practice in sight-reading may be had through the study of the various pieces throughout the work. Effort should be made to make the practice by classes tell in the work done by the school in concert. To this end selected pieces may be studied in parts by the various classes to advantage.

Writing from dictation only is now advised. If the work in the previous grades has been faithfully done, the senior scholars should now be able to write from memory all the major and minor scales and the chromatic scale, with proper signatures and with pitch-names and scale-numbers of the various notes.

Memorizing of musical terms should be insisted on.

ONE HUNDRED QUESTIONS ON THE FOREGOING WORK

1. On what are musical sounds founded?
2. What are the three essentials of every sound?
3. What is meant by "pitch"?
4. What are the pitch-names of sounds?
5. What are notes?
6. How do notes show pitch?
7. Of what does a staff consist?
8. How many degrees of pitch does a staff show?
9. What is the pitch-name or letter of the first degree on the staff?
10. The second? The third? The fourth? The fifth?
11. The sixth? The seventh? The eighth? The ninth?
12. How may the staff be extended?
13. On what does the pitch-name of each note depend?
14. What are the clefs? How many are now in common use?
15. Where is the treble clef written?
16. Where does the treble clef establish G?
17. What parts are usually written on the treble clef?
18. Give the pitch-names of the sounds *on* the leger lines and spaces *above* the staff.
19. Give the pitch-names of the sounds on the leger lines and spaces *below* the staff
20. How do notes show the length of sounds?
21. What are rests?
22. With what do rests correspond in value?
23. Give the names of the rests in common use.
24. Describe a whole-rest. A half-rest.
25. A quarter-rest. An eighth-rest. A sixteenth-rest.
26. For what may a whole-rest be used?
27. What are bars? For what are they used?
28. What are measures?
29. Of what does a double bar consist?
30. What does a double bar show?
31. How are all musical compositions divided?
32. What are beats?
33. What does a time-mark show?
34. How is a time-mark written?
35. What does the lower figure show?
36. What does the upper figure show?
37. What must every measure contain?
38. What does the time-mark $\frac{2}{4}$ show? $\frac{3}{4}$? $\frac{4}{4}$? $\frac{3}{8}$? $\frac{6}{8}$? $\frac{12}{8}$? $\frac{9}{8}$? $\frac{6}{4}$?
39. What part of every measure is usually accented?
40. Where does the accent fall in double measure?
41. What is it to beat time?
42. How many beats has double measure? Quadruple measure?
43. How is the hand moved in double time? In quadruple time?

44. What is syncopation? When does syncopation occur?
45. What are the intervals of the major scale?
46. Where must the semitones always occur?
47. In the signature of the key of G what line is marked with a sharp?
48. What does an initial sharp show?
49. What substitution occurs in the scale of F?
50. In the key of F what line is marked with a flat?
51. What does an initial flat show?
52. Of what does a signature consist?
53. What do the sharps or flats of a signature show?
54. What key has no signature?
55. Give in order the pitch-names of the scale of C. Of G. Of D. Of A. Of E. Of F. Of B♭. Of E♭. Of A♭.
56. What effect has a pause, or hold, on a note or rest?
57. What is indicated by a column of dots?
58. Of what words are the letters "*D. C.*" the initials?
59. What does "*da capo*" require?
60. Of what words are the letters "*D.S.*" the initials?
61. What does "*dal segno*" require?
62. What is the meaning of "*al fine*"?
63. Describe the tie. What does it indicate?
64. What is the effect of a dot placed after a note or rest?
65. What is the effect of a second dot?
66. Illustrate the value of a dotted whole-note. Of a dotted half-note. Of a dotted quarter-note.
67. Illustrate the value of a double-dotted whole-note. Half-note. Quarter-note.
68. What is a dotted half-rest equal to? A dotted quarter-rest?
69. What is a double-dotted half-rest equal to? A doubled-dotted quarter-rest?
70. Describe the slur. What two purposes may the slur serve?
71. What are staccato marks? Illustrate the effect of both kinds.
72. What is an interval?
73. What is a major scale?
74. Name the letters of the scale, commencing with C.
75. Where are the lesser intervals of the scale?
76. Where do the greater intervals occur?
77. What names are given to the greater intervals? To the lesser intervals?
78. What does an accidental sharp require?
79. What does an accidental flat require?
80. What is the effect of a natural?
81. How many scale sounds are skipped in the interval of a "third"? In a "fourth"? In a "fifth"? In a "sixth"? In a "seventh"? In an "eighth"?
82. What is the keynote of a scale?
83. What is the signature of the key of G? Of D? Of A? Of E? Of F? Of B♭? Of E♭? Of A♭?

84. What is an accidental?
85. What notes do accidentals affect?
86. Where is the bass clef written?
87. Where does the bass clef establish F?
88. Where is C located on the bass clef? E? G? B? D? F? A? C?
89. Give the name and place of all the notes below, on, and above the bass staff.
90. A note on the first line of the bass staff suggests what letter? On the second line? On the third? Fourth? Fifth?
91. On the first space? On the second? Third? Fourth?
92. The first note below the bass staff suggests what letter?
93. A note on the first leger-line below? On the second?
94. On the first leger-space below?
95. The first note above the bass staff suggests what letter?
96. A note on the first leger-line above?
97. What parts are usually written on the bass clef?
98. Of what does the grand stave consist?
99. How are the staves connected?
100. What is the relation of middle C to the two clefs?

PART II

PATRIOTIC AND NATIONAL SONGS

No. 1. AMERICA

S. F. SMITH — Adapted by HENRY CAREY

1. My coun - try! 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee,— Land of the no - ble free—
3. Let mu - sic swell the breeze, And ring from all the trees
4. Our fa - ther's God! to Thee, Au - thor of lib - er - ty,
Of thee I sing; Land where my fa - thers died! Land of the
Thy name — I love; I love thy rocks and rills, Thy woods and
Sweet free - dom's song: Let mor - tal tongues a - wake; Let all that
To Thee we sing: Long may our land be bright With free - dom's
Pil - grims' pride! From ev - 'ry moun - tain side Let free - dom ring!
tem - pled hills: My heart with rap - ture thrills Like that a - bove.
breathe par - take; Let rocks their si - lence break,—The sound pro - long.
ho - ly light; Pro - tect us by Thy might, Great God, our King!

No. 2. GOD BLESS OUR NATIVE LAND

C. T. BROOKS (1834) and J. S. DWIGHT (1844)

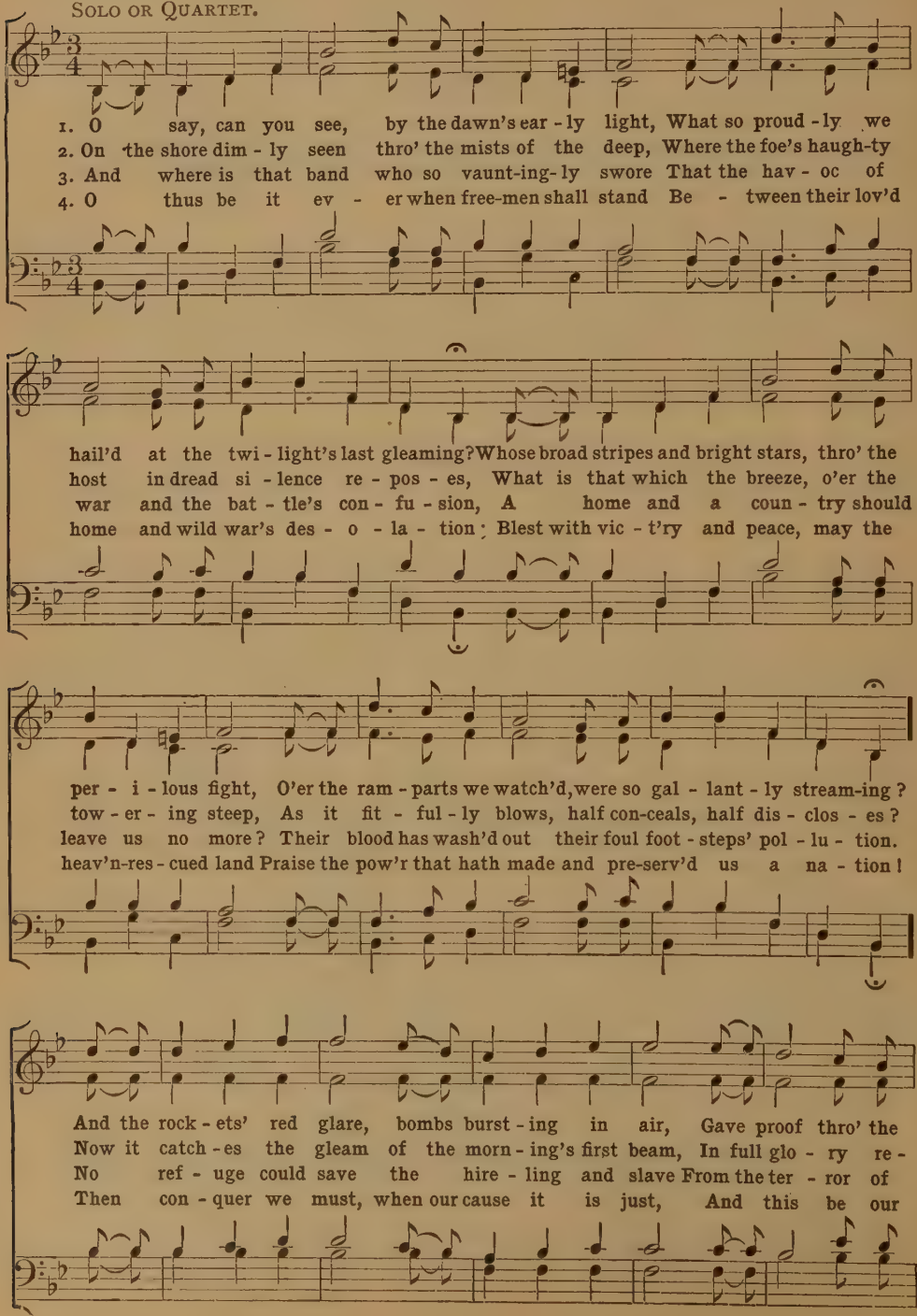
1 God bless our native land!
Firm may she ever stand,
Through storm and night:
When the wild tempests rave,
Ruler of wind and wave,
Do Thou our country save
By Thy great might!

2 For her our prayer shall rise
To God, above the skies;
On Him we wait:
Thou Who art ever nigh,
Guarding with watchful eye,
To Thee aloud we cry,
God save the State!

No. 3. THE STAR-SPANGLED BANNER

FRANCIS SCOTT KEY, 1814 "ANACREON IN HEAVEN"

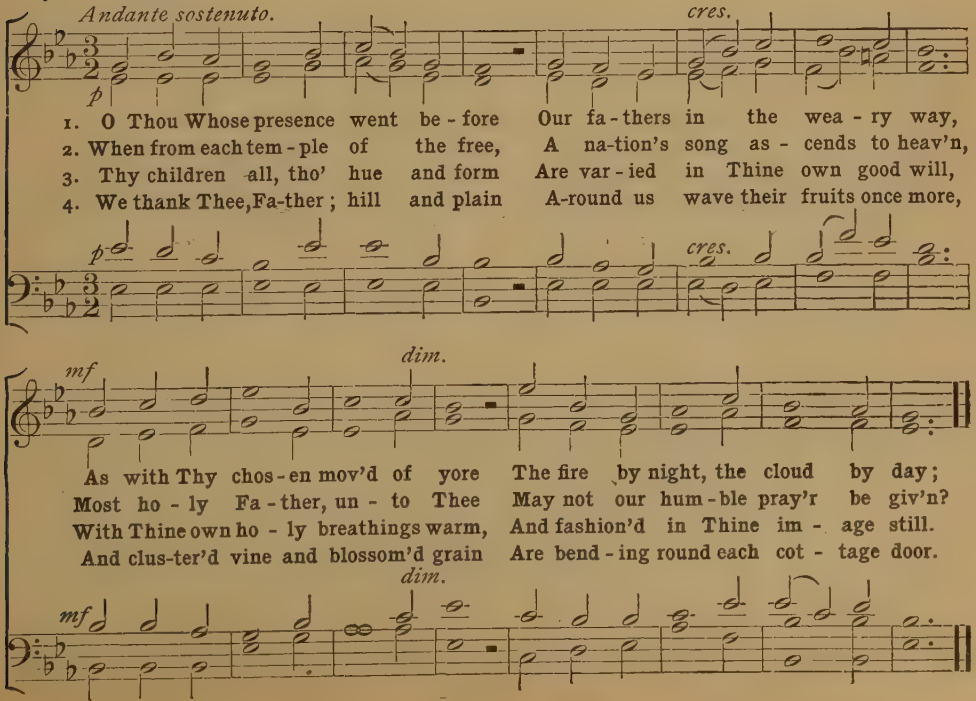
SOLO OR QUARTET.


1. O say, can you see, by the dawn's ear - ly light, What so proud - ly we
2. On the shore dim - ly seen thro' the mists of the deep, Where the foe's haugh-ty
3. And where is that band who so vaunt-ing-ly swore That the hav - oc of
4. O thus be it ev - er when free-men shall stand Be - tween their lov'd
hail'd at the twi - light's last gleaming? Whose broad stripes and bright stars, thro' the
host in dread si - lence re - pos - es, What is that which the breeze, o'er the
war and the bat - tle's con - fu - sion, A home and a coun - try should
home and wild war's des - o - la - tion; Blest with vic - t'ry and peace, may the
per - i - lous fight, O'er the ram - parts we watch'd, were so gal - lant - ly stream-ing?
tow - er - ing steep, As it fit - ful - ly blows, half con-ceals, half dis - clos - es?
leave us no more? Their blood has wash'd out their foul foot - steps' pol - lu - tion.
heav'n-res - cued land Praise the pow'r that hath made and pre-serv'd us a na - tion!
And the rock - ets' red glare, bombs burst - ing in air, Gave proof thro' the
Now it catch - es the gleam of the morn - ing's first beam, In full glo - ry re -
No ref - uge could save the hire - ling and slave From the ter - ror of
Then con - quer we must, when our cause it is just, And this be our

Chorus. ff
night that our flag was still there. O say, does that star - span - gled
flect - ed, now shines on the stream: 'T is the star-span - gled ban - ner: O,
flight or the gloom of the grave: And the star-span - gled ban - ner in
mot - to: "In God is our trust!" And the star-span - gled ban - ner in
ff
cres. ff
ban - ner yet wave O'er the land of the free and the home of the brave?
long may it wave O'er the land of the free and the home of the brave!
tri - umph doth wave O'er the land of the free and the home of the brave.
tri - umph shall wave O'er the land of the free and the home of the brave!
cres. ff

No. 4. SONG OF THE FREE

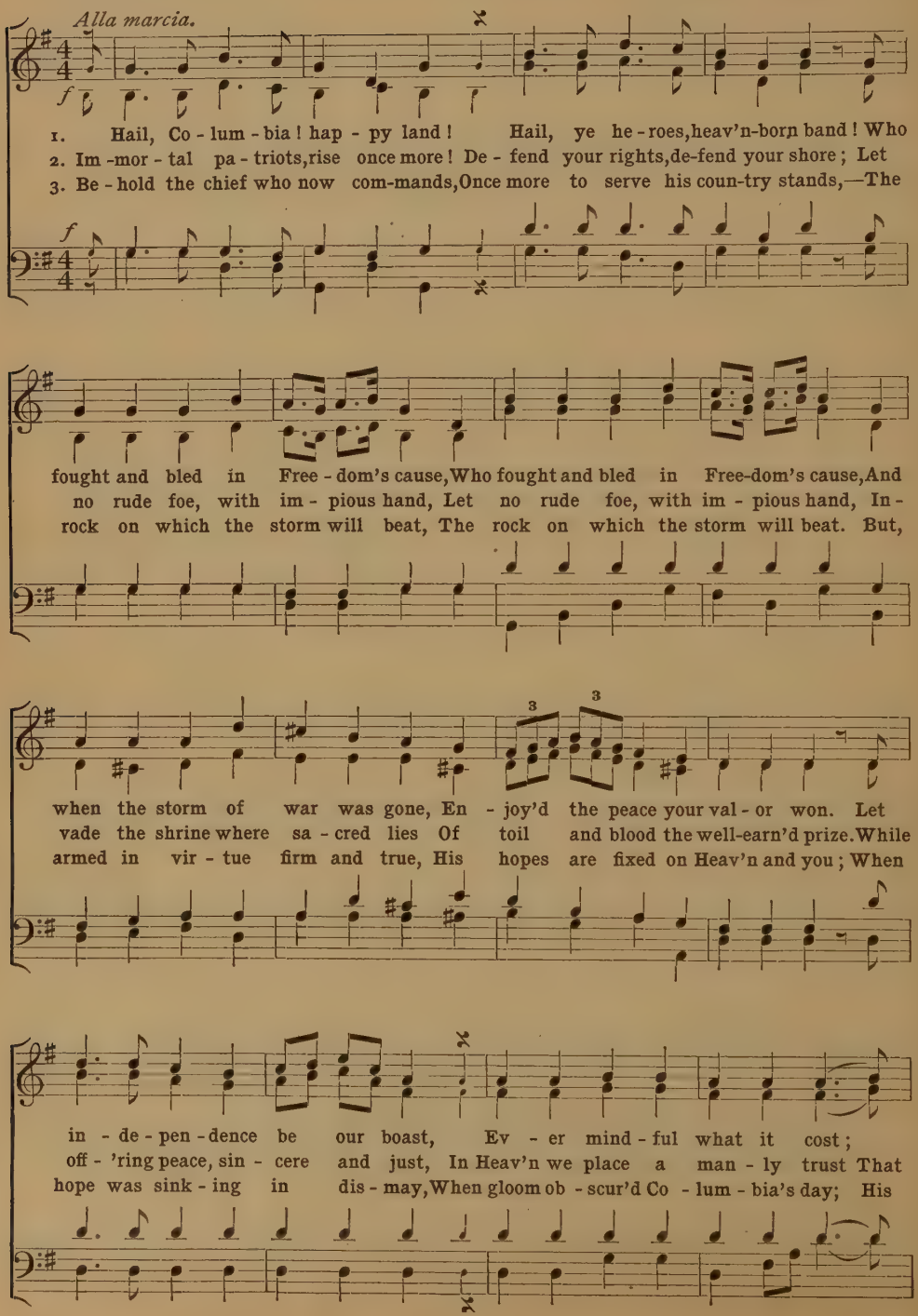
J. G. Whittier

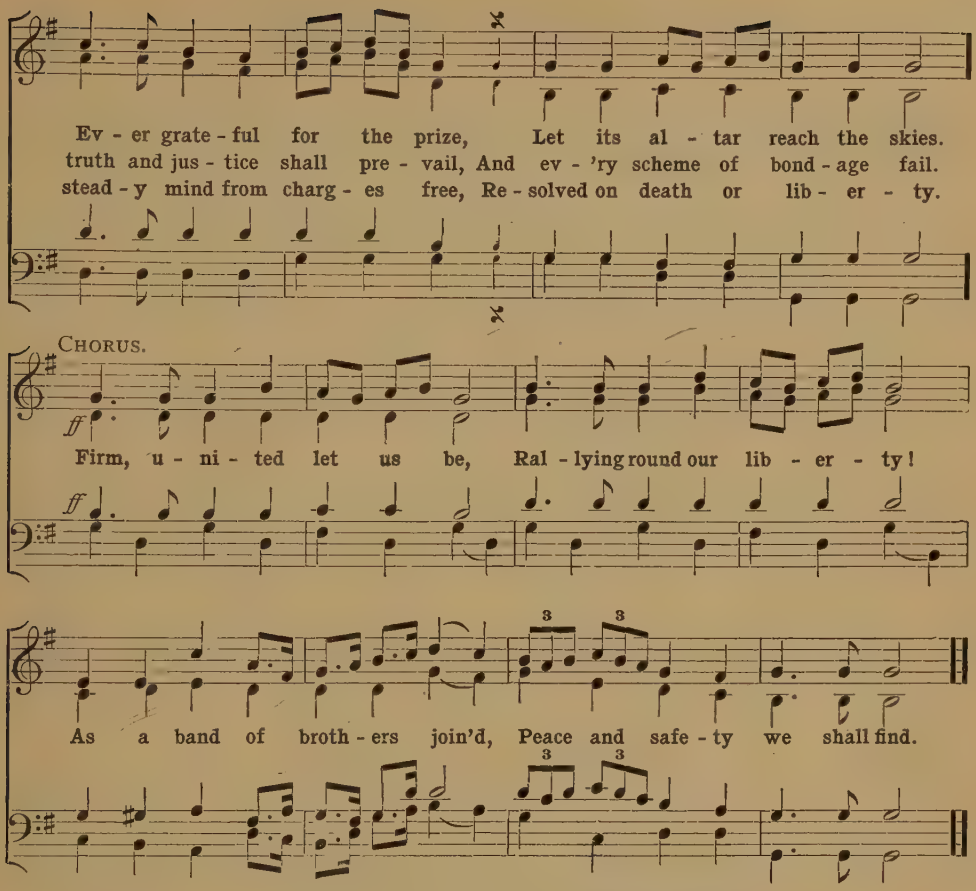

Andante sostenuto.
cres.
p
1. O Thou Whose presence went be - fore Our fa - thers in the wea - ry way,
2. When from each tem - ple of the free, A na - tion's song as - cends to heav'n,
3. Thy children all, tho' hue and form Are var - ied in Thine own good will,
4. We thank Thee, Fa-ther; hill and plain A-round us wave their fruits once more,
p cres.
mf dim.
As with Thy chos - en mov'd of yore The fire by night, the cloud by day;
Most ho - ly Fa - ther, un - to Thee May not our hum - ble pray'r be giv'n?
With Thine own ho - ly breathings warm, And fashion'd in Thine im - age still.
And clus-ter'd vine and blossom'd grain Are bend - ing round each cot - tage door.
dim.
mf

No. 5. HAIL COLUMBIA

F. HOPKINSON "THE PRESIDENT'S MARCH"

Alla marcia.


f
1. Hail, Co - lum - bia ! hap - py land ! Hail, ye he - roes, heav'n-born band ! Who
2. Im - mor - tal pa - triots, rise once more ! De - fend your rights, de-fend your shore ; Let
3. Be - hold the chief who now com-mands, Once more to serve his coun-try stands,—The
f
fought and bled in Free - dom's cause, Who fought and bled in Free-dom's cause, And
no rude foe, with im - pious hand, Let no rude foe, with im - pious hand, In -
rock on which the storm will beat, The rock on which the storm will beat. But,
3 3
when the storm of war was gone, En - joy'd the peace your val - or won. Let
vade the shrine where sa - cred lies Of toil and blood the well-earn'd prize. While
armed in vir - tue firm and true, His hopes are fixed on Heav'n and you ; When
in - de - pen - dence be our boast, Ev - er mind - ful what it cost ;
off - 'ring peace, sin - cere and just, In Heav'n we place a man - ly trust That
hope was sink - ing in dis - may, When gloom ob - scur'd Co - lum - bia's day; His


Ev - er grate - ful for the prize, Let its al - tar reach the skies.
truth and jus - tice shall pre - vail, And ev - 'ry scheme of bond - age fail.
stead - y mind from charg - es free, Re - solved on death or lib - er - ty.
Chorus.
Firm, u - ni - ted let us be, Ral - lying round our lib - er - ty!
As a band of broth - ers join'd, Peace and safe - ty we shall find.

No. 6. THE NEW "HAIL COLUMBIA"*

Oliver Wendell Holmes

1 Look our ransomed shores around,
Peace and safety we have found!
Welcome, friends who once were foes!
Welcome, friends who once were foes,
To all the conquering years have gained,—
A nation's rights, a race unchained!
Children of the day new-born,
Mindful of its glorious morn,
Let the pledge our father's signed,
Heart to heart for ever bind!

Chorus.
While the stars of Heaven shall burn,
While the ocean tides return,
Ever may the circling sun
Find the many still are One.

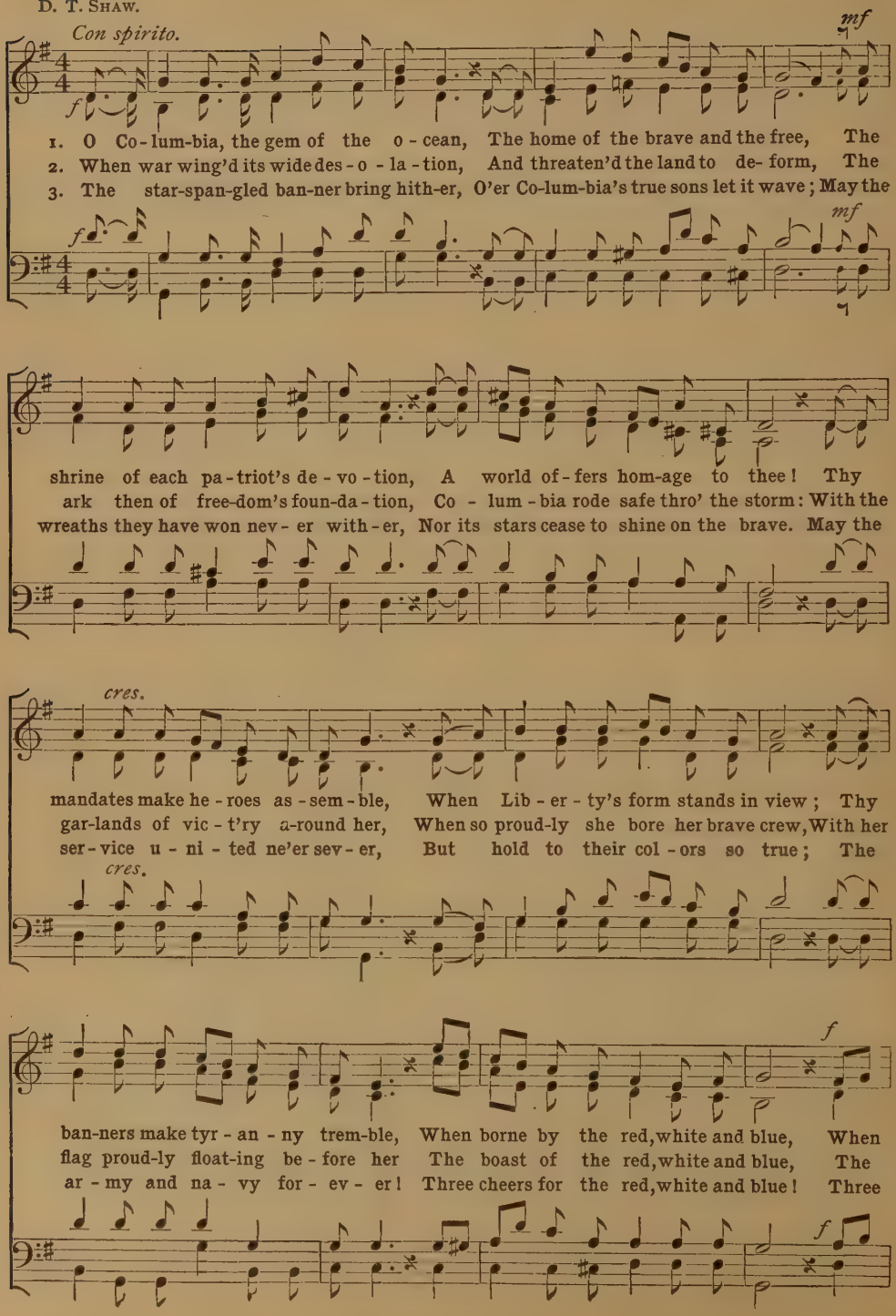
2 Graven deep with edge of steel,
Crowned with Victory's crimson seal,
All the world their names shall read!
All the world their names shall read,
Enrolled with his, the chief that led
The hosts, whose blood for us was shed.
Pay our sires their children's debt,
Love and honor,— nor forget
Only Union's golden key
Guards the ark of Liberty!—Chorus.

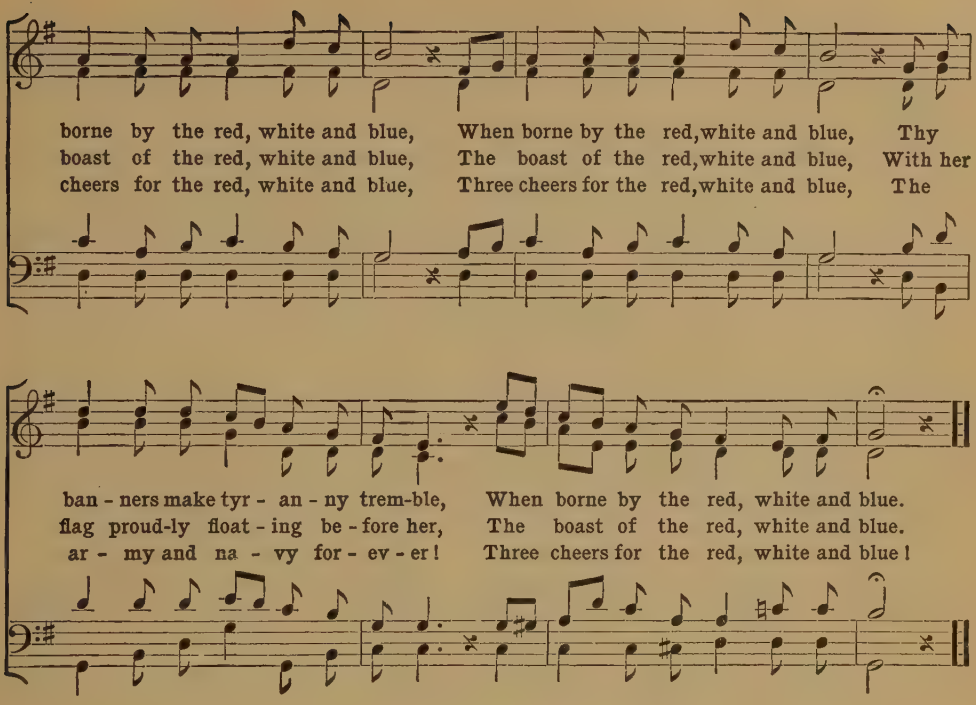
3 Hail, Columbia! strong and free,
Throned in hearts from sea to sea!
Thy march triumphant still pursue!
Thy march triumphant still pursue,
With peaceful stride from zone to zone,
Till Freedom finds the world her own!
Blest in Union's holy ties,
Let our grateful song arise,—
Every voice its tribute lend,—
All in loving chorus blend!—Chorus.

* The poem is used by permission of, and by arrangement with, Messrs. Houghton, Mifflin & Co.

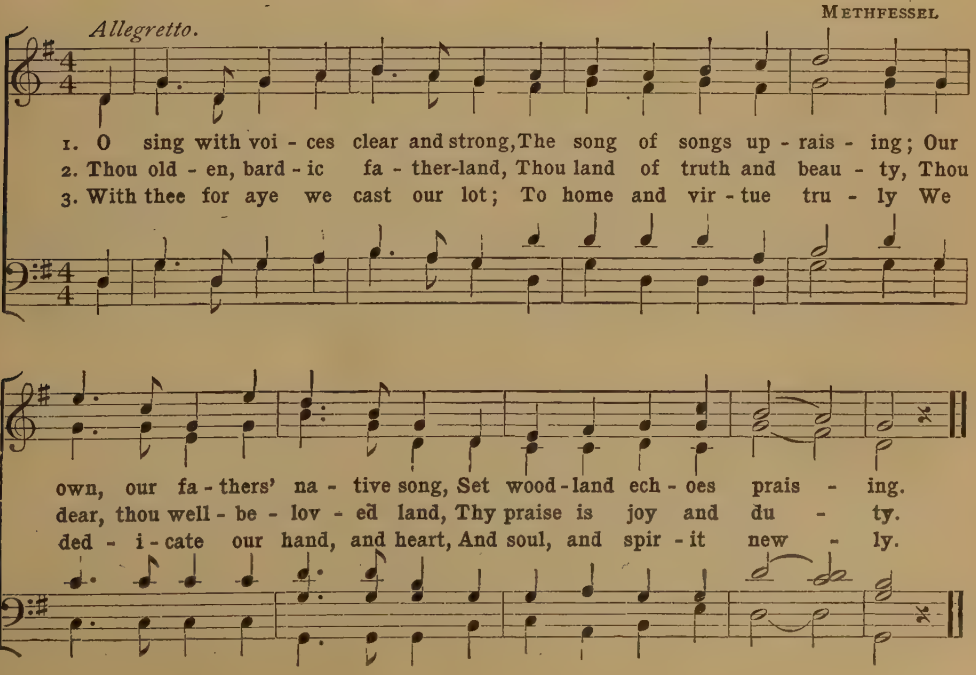
No. 7. THE RED, WHITE AND BLUE

D. T. Shaw.


Con spirito.
mf
f
1. O Co-lum-bia, the gem of the o-cean, The home of the brave and the free, The
2. When war wing'd its wide des-o-la-tion, And threaten'd the land to de-form, The
3. The star-span-gled ban-ner bring hith-er, O'er Co-lum-bia's true sons let it wave; May the
shrine of each pa-triot's de-vo-tion, A world of-fers hom-age to thee! Thy
ark then of free-dom's foun-da-tion, Co-lum-bia rode safe thro' the storm: With the
wreaths they have won nev-er with-er, Nor its stars cease to shine on the brave. May the
cres.
mandates make he-roes as-sem-ble, When Lib-er-ty's form stands in view; Thy
gar-lands of vic-t'ry around her, When so proud-ly she bore her brave crew, With her
ser-vice u-ni-ted ne'er sev-er, But hold to their col-ors so true; The
ban-ners make tyr-an-ny trem-ble, When borne by the red, white and blue, When
flag proud-ly float-ing be-fore her The boast of the red, white and blue, The
ar-my and na-vy for-ev-er! Three cheers for the red, white and blue! Three


borne by the red, white and blue, When borne by the red, white and blue, Thy
boast of the red, white and blue, The boast of the red, white and blue, With her
cheers for the red, white and blue, Three cheers for the red, white and blue, The
ban - ners make tyr - an - ny trem-ble, When borne by the red, white and blue.
flag proud-ly float - ing be - fore her, The boast of the red, white and blue.
ar - my and na - vy for - ev - er! Three cheers for the red, white and blue!

No. 8. OUR NATIVE SONG


METHFESSEL
Allegretto.
1. O sing with voi - ces clear and strong, The song of songs up - rais - ing; Our
2. Thou old - en, bard - ic fa - ther-land, Thou land of truth and beau - ty, Thou
3. With thee for aye we cast our lot; To home and vir - tue tru - ly We
own, our fa - thers' na - tive song, Set wood - land ech - oes prais - ing.
dear, thou well - be - lov - ed land, Thy praise is joy and du - ty.
ded - i - cate our hand, and heart, And soul, and spir - it new - ly.

No. 9. THE BONNIE BLUE FLAG

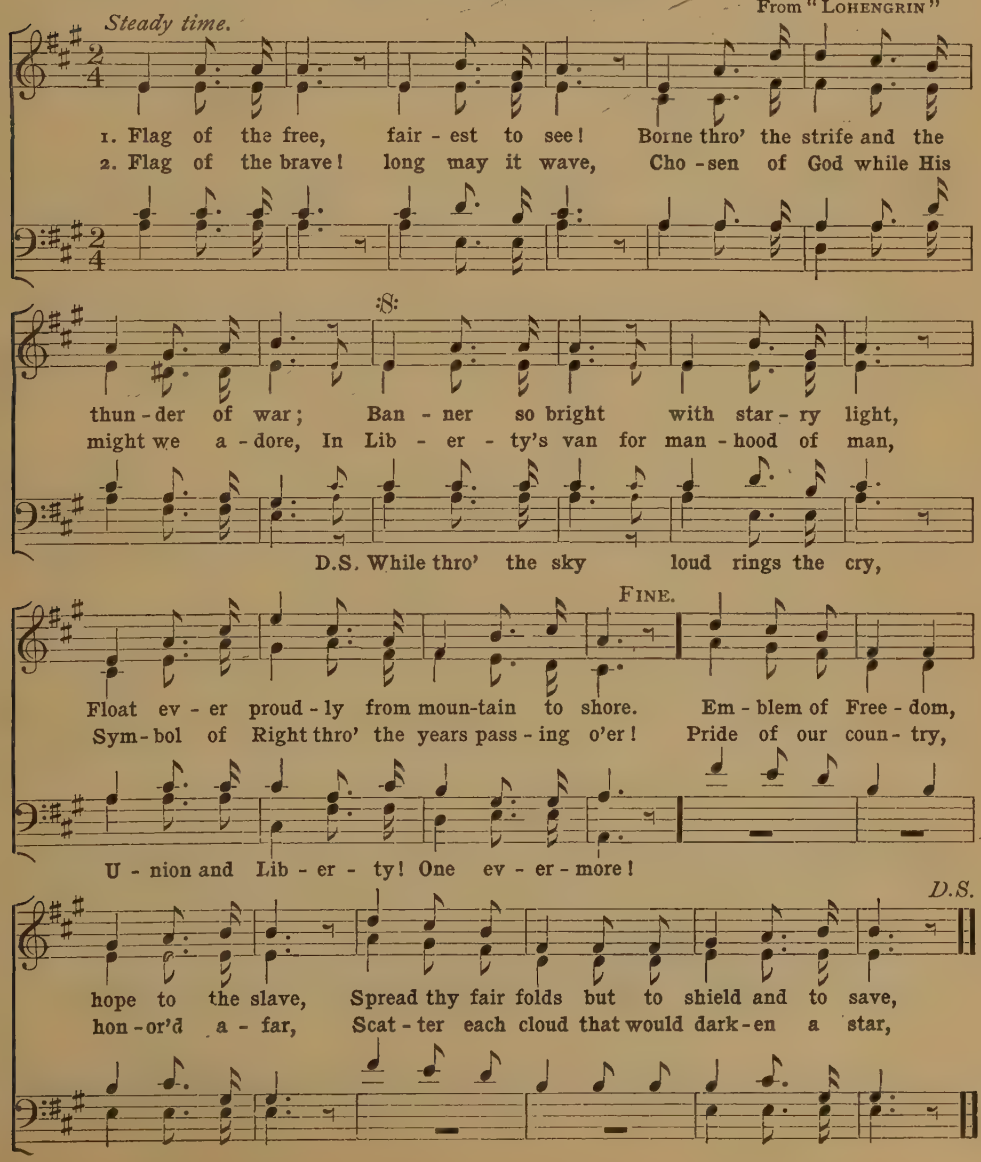
H. McCarthy

Moderato.

1. We are a band of broth-ers, and na-tive to the soil,
2. First, gal-lant South Car-o-li-na so no-bly made the stand,
3. And here's to brave Vir-gin-ia! the old Do-min-ion State That
4. Then here's to our Con-fed-'ra-cy, for strong we are and brave! Like
Fight-ing for the prop-er-ty we gain'd by hon-est toil; And
Then came Al-a-ba-ma, who took her by the hand; Next
with the young Con-fed-'ra-cy at length has link'd her fate; Im-
pa-tri-ots of old, we 'll fight our her-i-tage to save; And
when our rights were threatened, the cry rose near and far, Hur-
quick-ly Mis-sis-sip-pi, Geor-gia and Flor-i-da, All
pell'd by her ex-am-ple, now oth-er states pre-pare To
rath-er than sub-mit to shame, to die we would pre-fer, So
rah! for the Bon-nie Blue Flag that bears a sin-gle star. Hur-rah! hur-rah! for
rais'd on high the Bon-nie Blue Flag that bears a sin-gle star. Hur-rah! hur-rah! for
hoist on high the Bon-nie Blue Flag that bears a sin-gle star. Hur-rah! hur-rah! for
cheer for the Bon-nie Blue Flag that bears a sin-gle star. Hur-rah! hur-rah! for

No. 10. FLAG OF THE FREE

From "LOHENGRIN"


Steady time.
1. Flag of the free, fair-est to see! Borne thro' the strife and the
2. Flag of the brave! long may it wave, Cho-sen of God while His
thun-der of war; Ban-ner so bright with star-ry light,
might we a-dore, In Lib-er-ty's van for man-hood of man,
D.S. While thro' the sky loud rings the cry,
FINE.
Float ev-er proud-ly from moun-tain to shore. Em-blem of Free-dom,
Sym-bol of Right thro' the years pass-ing o'er! Pride of our coun-try,
U-nion and Lib-er-ty! One ev-er-more!
D.S.
hope to the slave, Spread thy fair folds but to shield and to save,
hon-or'd a-far, Scat-ter each cloud that would dark-en a star,

No. 11. GOD SPEED THE RIGHT

W. E. Hickson — German Air

Maestoso.

mf

1. { Now to heav'n our pray'r as - cend - ing, God speed the right;
   { In a no - ble cause con - tend - ing, God speed the right;
2. { Be that pray'r a - gain re - peat - ed, God speed the right;
   { Ne'er de - spair - ing, tho' de - feat - ed, God speed the right;
3. { Pa - tient, firm, and per - se - ver - ing, God speed the right;
   { Ne'er th' e - vent nor dan - ger fear - ing, God speed the right;

mf

f *p*

Be our zeal in heav'n re - cord - ed, With suc - cess on earth re - ward - ed, God speed the right, God speed the right.
Like the good and great in sto - ry, If we fail we fail with glo - ry, God speed the right, God speed the right.
Pains, nor toils, nor tri - als heed - ing, In the strength of heav'n suc - ceed - ing, God speed the right, God speed the right.

f *p*

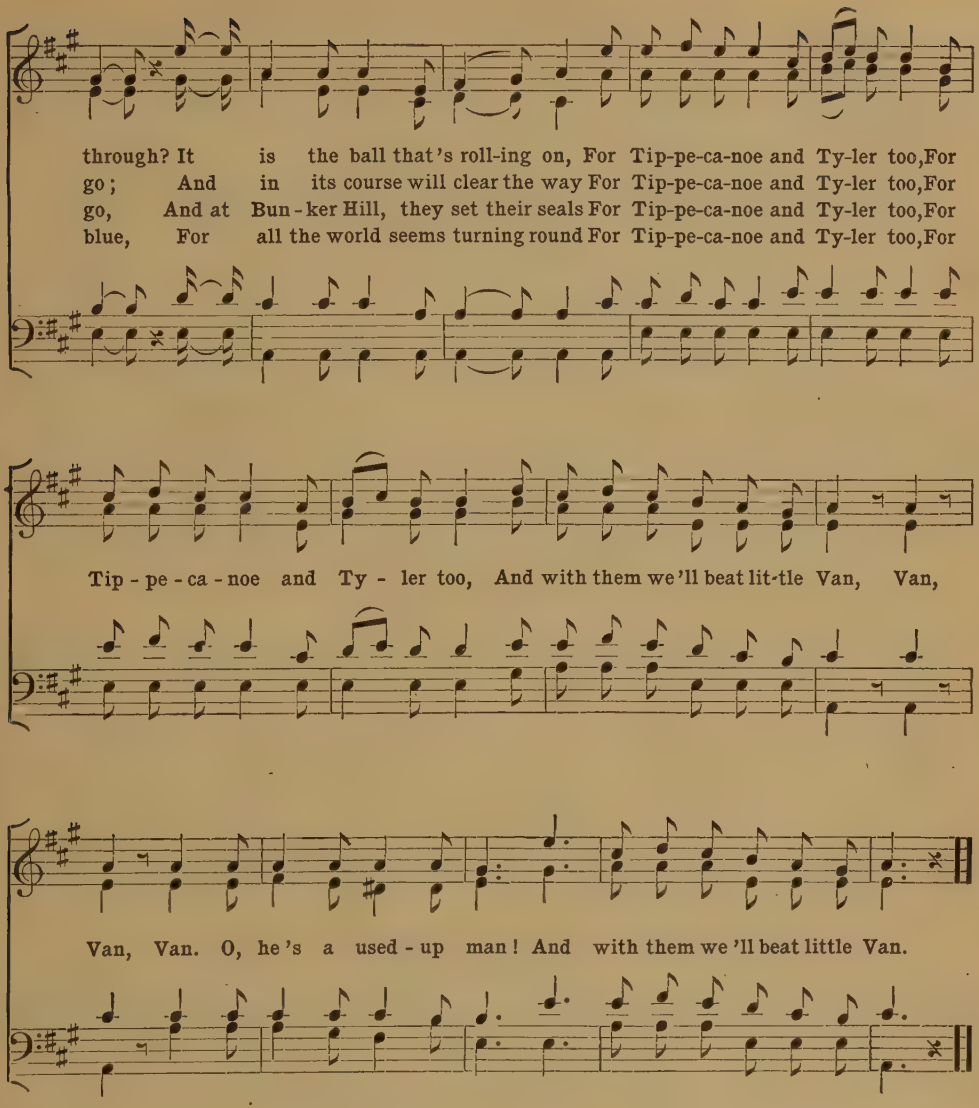
cres. *pp*

cres. *pp*

No. 12. TIPPECANOE AND TYLER TOO

A. C. Ross

1. O, what has caused this great com-mo-tion, -mo- tion, -mo - tion, Our coun - try
2. Like the working of might - y wa-ters, wa - ters, wa - ters, On it will
3. The Bay State boys turn'd out in thousands, thousands, thousands, Not long a -
4. Now you hear the Van-jacks talk-ing, talk-ing, talk - ing, Things look quite


through? It is the ball that's roll-ing on, For Tip-pe-ca-noe and Ty-ler too, For
go; And in its course will clear the way For Tip-pe-ca-noe and Ty-ler too, For
go, And at Bun-ker Hill, they set their seals For Tip-pe-ca-noe and Ty-ler too, For
blue, For all the world seems turning round For Tip-pe-ca-noe and Ty-ler too, For
Tip-pe-ca-noe and Ty-ler too, And with them we'll beat lit-tle Van, Van,
Van, Van. O, he's a used-up man! And with them we'll beat little Van.

5 Let them talk about hard cider, cider, cider,
And Log Cabins too,
It will only help to speed the ball,
For Tippecanoe and Tyler too, etc.

6 His latch-string hangs outside the door, door, door,
And never is pulled in,
For it always was the custom of
Old Tippecanoe and Tyler too, etc.

7 See the spoilsmen and leg treasurers, treasurers, treasurers,
All in a stew,
For well they know they stand no chance
With Tippecanoe and Tyler too, etc.

8 Little Matty's days are numbered, numbered, numbered,
And out he must go,
For in his place we'll put the good
Old Tippecanoe and Tyler too, etc.

No. 13. THE BRITISH NATIONAL ANTHEM

Additional Verses by J. TILLEARD. OFFICIAL VERSION

1. God save our gra - cious King, Long live our no - ble King,
2. Thy choi - cest gifts in store On him be pleas'd to pour,
3. To ev - 'ry fu - ture age Shall Sto - ry's bright - est page
4. See all his peo - ple throng To form a ram - part strong
God save the King. Send him vic - to - ri - ous, Hap - py and
Long may he reign. May he de - fend our laws, And ev - er
His fame de - clare: How he bade Dis - cord cease, Knowl - edge and
Round our lov'd King; And should a foe draw near, Then all the
glo - ri - ous, Long to reign o - ver us: God save the King.
give us cause To sing with heart and voice, God save the King.
Wealth in-crease, And made the Arts of Peace His con - stant care.
world shall hear Rise from our land the cheer, God save the King.

No. 14. HEIL DIR IM SIEGERKRANZ

1 Heil dir im Siegerkranz,
Herrscher des Vaterlands!
Heil, Kaiser, dir!
Fühl' in des Thrones Glanz
die hohe Wonne ganz:
Liebling des Volks zu sein!
Heil, Kaiser, dir!

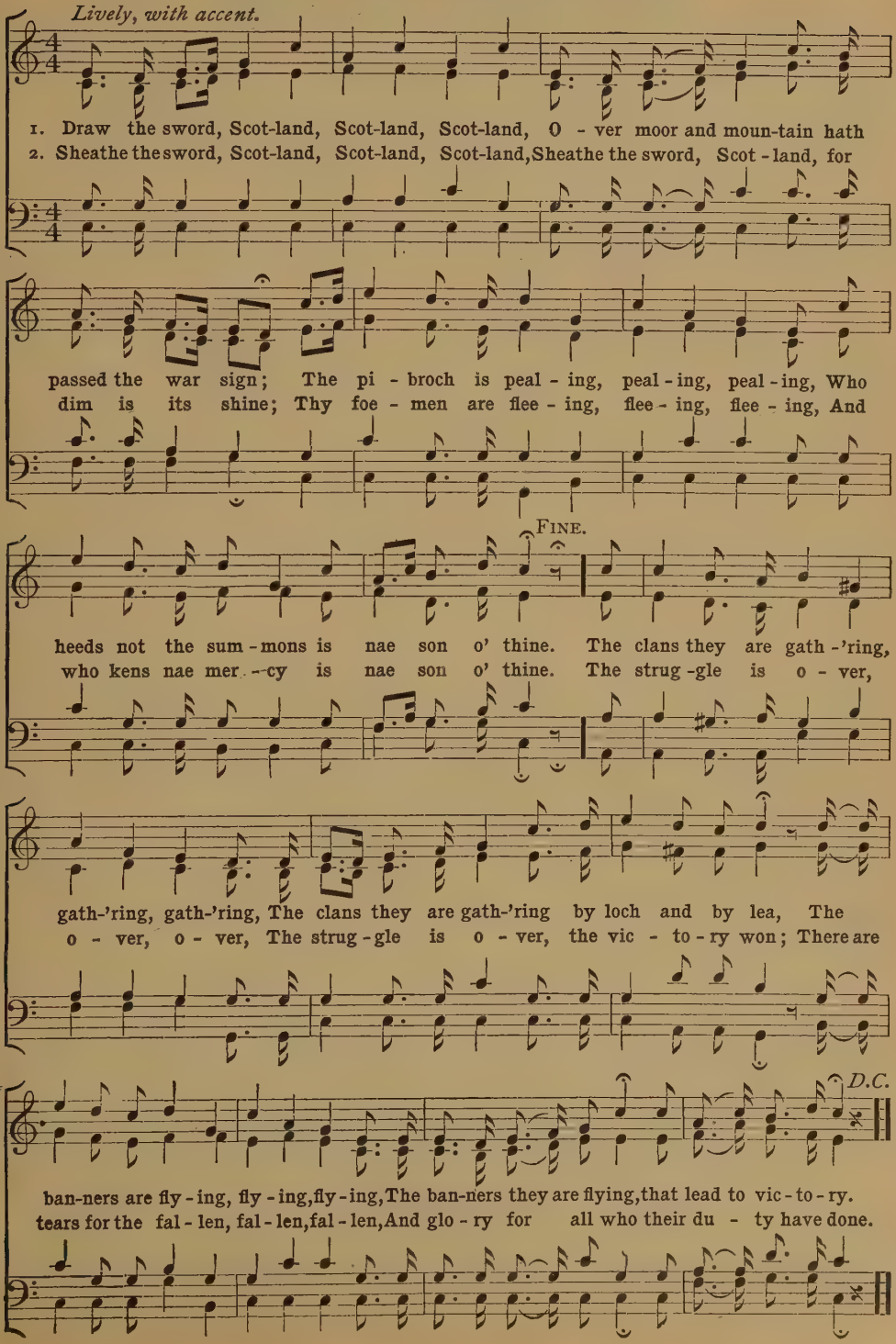
2 Nicht Ross' und Reisige
sichern die steile Höh',
wo Fürsten stehn.
Liebe des Vaterlands,
Liebe des freien Manns
gründet den Herrscherthron
wie Fels im Meer.

3 Heilige Flamme, glüh',
glüh' und erlösche nie
fürs Vaterland!
Wir alle stehen dann
muthig für einen Mann,
Kämpfen und bluten gern
für Thron und Reich.

4 Handlung und Wissenschaft
hebe mit Mut und Kraft
ihr Haupt empor!
Krieger- und Heldenthat
finde ihr Lorbeerblatt
treu aufgehoben dort
an deinem Thron.

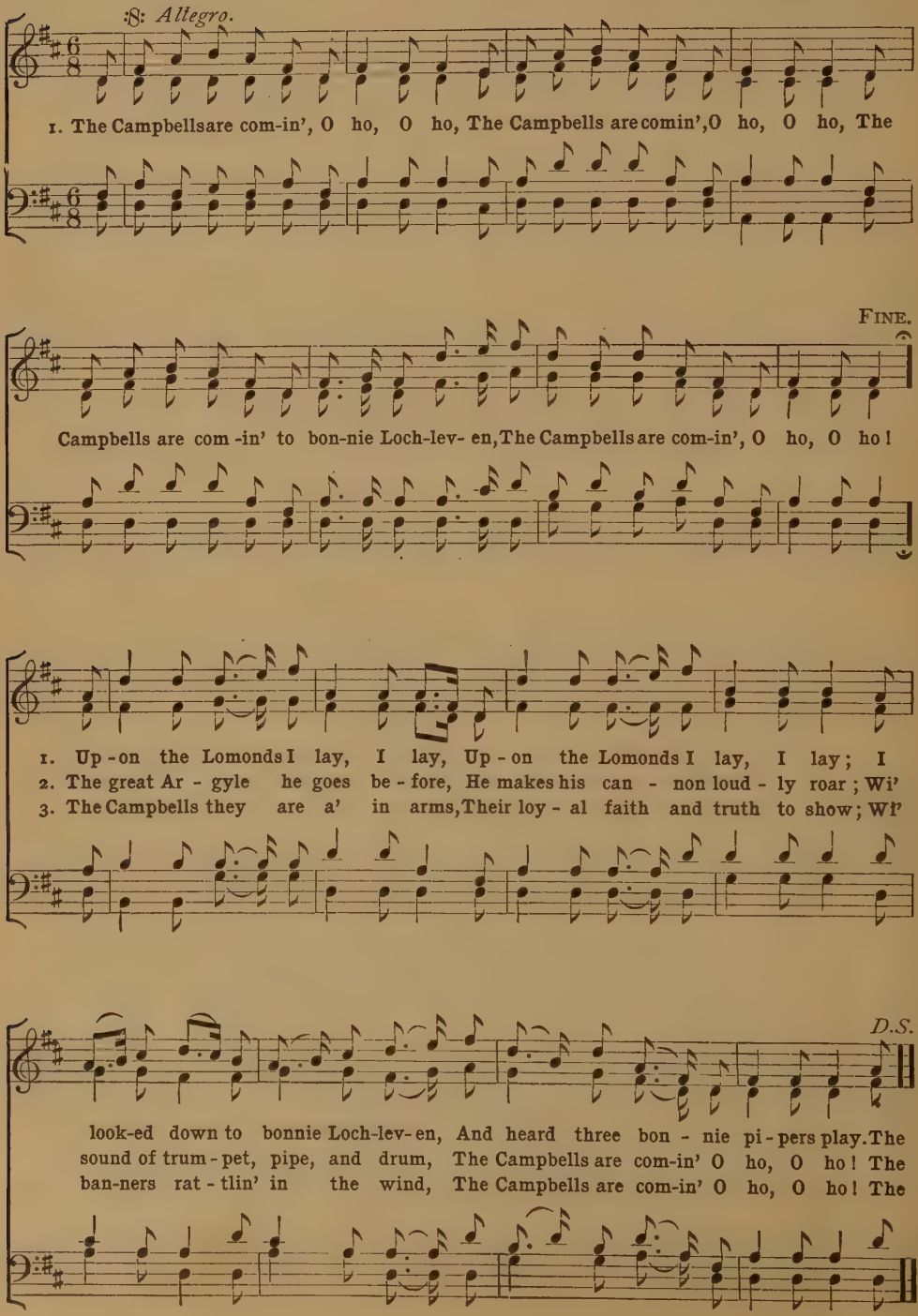
No. 15. DRAW THE SWORD, SCOTLAND

Lively, with accent.


1. Draw the sword, Scot-land, Scot-land, Scot-land, O - ver moor and moun-tain hath
2. Sheathe the sword, Scot-land, Scot-land, Scot-land, Sheathe the sword, Scot - land, for
passed the war sign; The pi - broch is peal - ing, peal - ing, peal - ing, Who
dim is its shine; Thy foe - men are flee - ing, flee - ing, flee - ing, And
FINE.
heeds not the sum - mons is nae son o' thine. The clans they are gath -'ring,
who kens nae mer - -cy is nae son o' thine. The strug -gle is o - ver,
gath-'ring, gath-'ring, The clans they are gath-'ring by loch and by lea, The
o - ver, o - ver, The strug - gle is o - ver, the vic - to - ry won; There are
D.C.
ban-ners are fly - ing, fly - ing, fly - ing, The ban-ners they are flying, that lead to vic - to - ry.
tears for the fal - len, fal - len, fal - len, And glo - ry for all who their du - ty have done.

No. 16. THE CAMPBELLS ARE COMING

SCOTCH AIR


:8: Allegro.
1. The Campbellsare com-in', O ho, O ho, The Campbells arecomin',O ho, O ho, The
FINE.
Campbells are com-in' to bon-nie Loch-lev- en,The Campbells are com-in', O ho, O ho!
1. Up-on the Lomonds I lay, I lay, Up-on the Lomonds I lay, I lay; I
2. The great Ar-gyle he goes be-fore, He makes his can-non loud-ly roar; Wi'
3. The Campbells they are a' in arms,Their loy-al faith and truth to show; Wi'
D.S.
look-ed down to bonnie Loch-lev-en, And heard three bon-nie pi-pers play.The
sound of trum-pet, pipe, and drum, The Campbells are com-in' O ho, O ho! The
ban-ners rat-tlin' in the wind, The Campbells are com-in' O ho, O ho! The

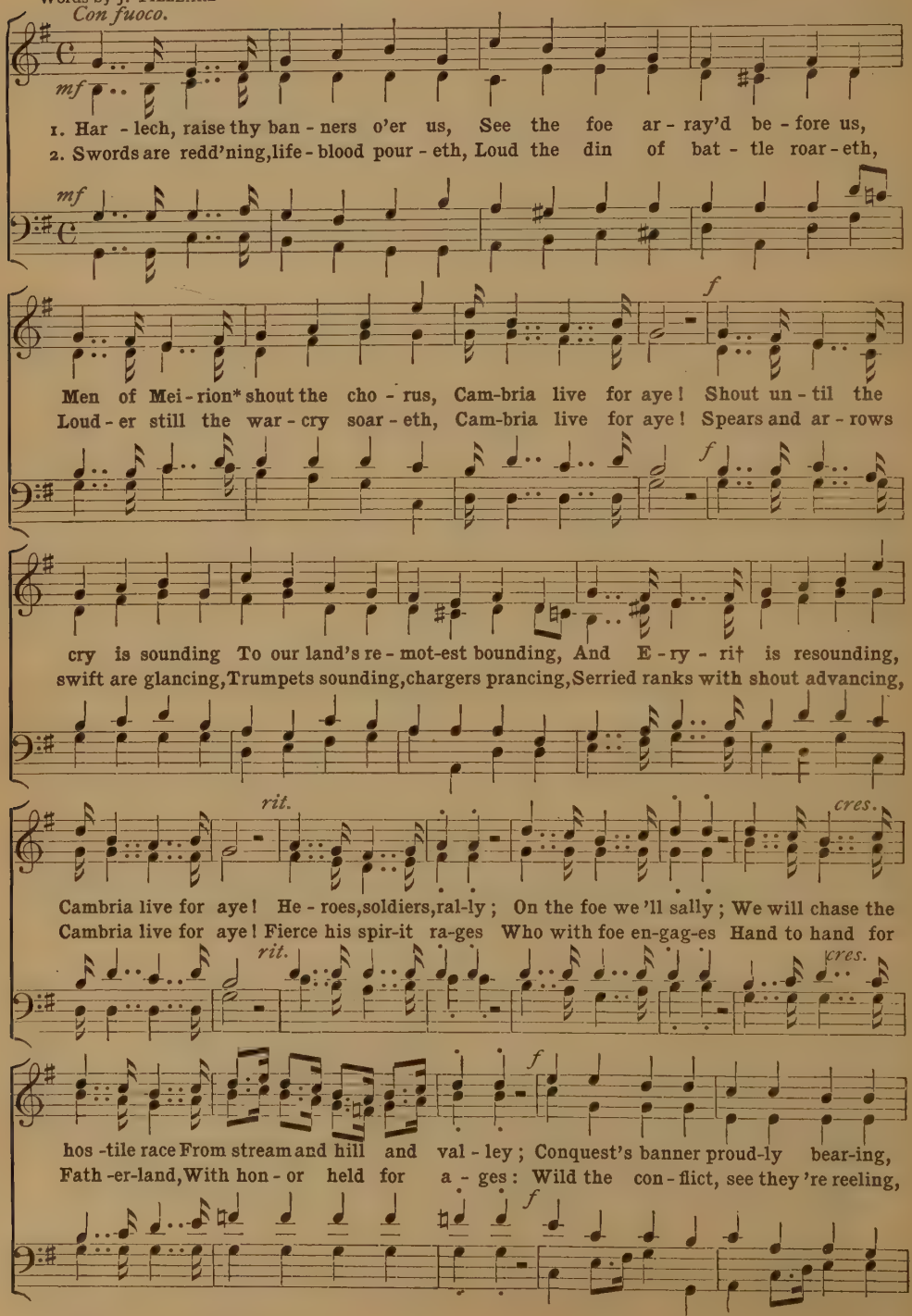
No. 17. BONNIE DUNDEE

1. To the Lords of Convention 't was Claverhouse spoke: "Ere the King's crown go down there are
2. Dun - dee he is mounted, he rides up the street, The bells they ring backward, the
3. Then a - wa' to the hills, to the lea, to the rocks! Ere I own a u - surp - er, I 'll
crowns to be broke, So each Ca - va - lier who loves hon-or and me, Let him
drums they are beat; But the Provost (douce man) said: "Just e'en let it be, For the
crouch wi' the fox; And trem-ble, false Whigs, in the midst of your glee, Ye hae
CHORUS.
fol - low the bon - nets o' Bon - nie Dun - dee. Come, fill up my cup, come,
town is weel rid o' that e - vil Dun - dee.
nae seen the last o' my bon - net and me.
fill up my can, Come, sad - dle my hors - es, and call out my men; Un -
hook the West port, and let us gae free, For it's up wi' the bonnets, o' Bon-nie Dundee!"

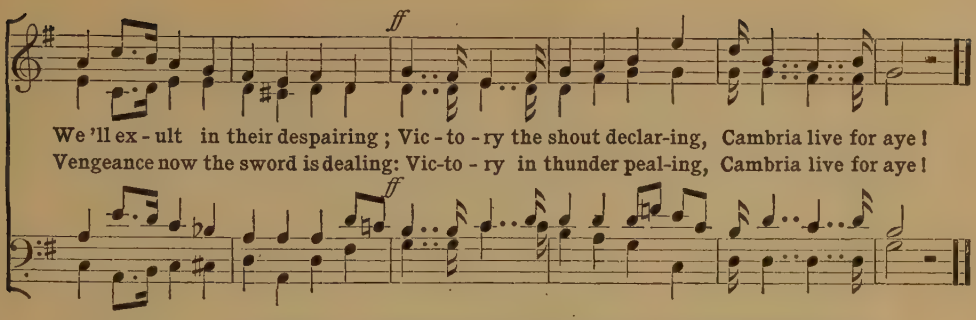
No. 18. MEN OF HARLECH

Words by J. TILLEARD

WELSH PATRIOTIC SONG

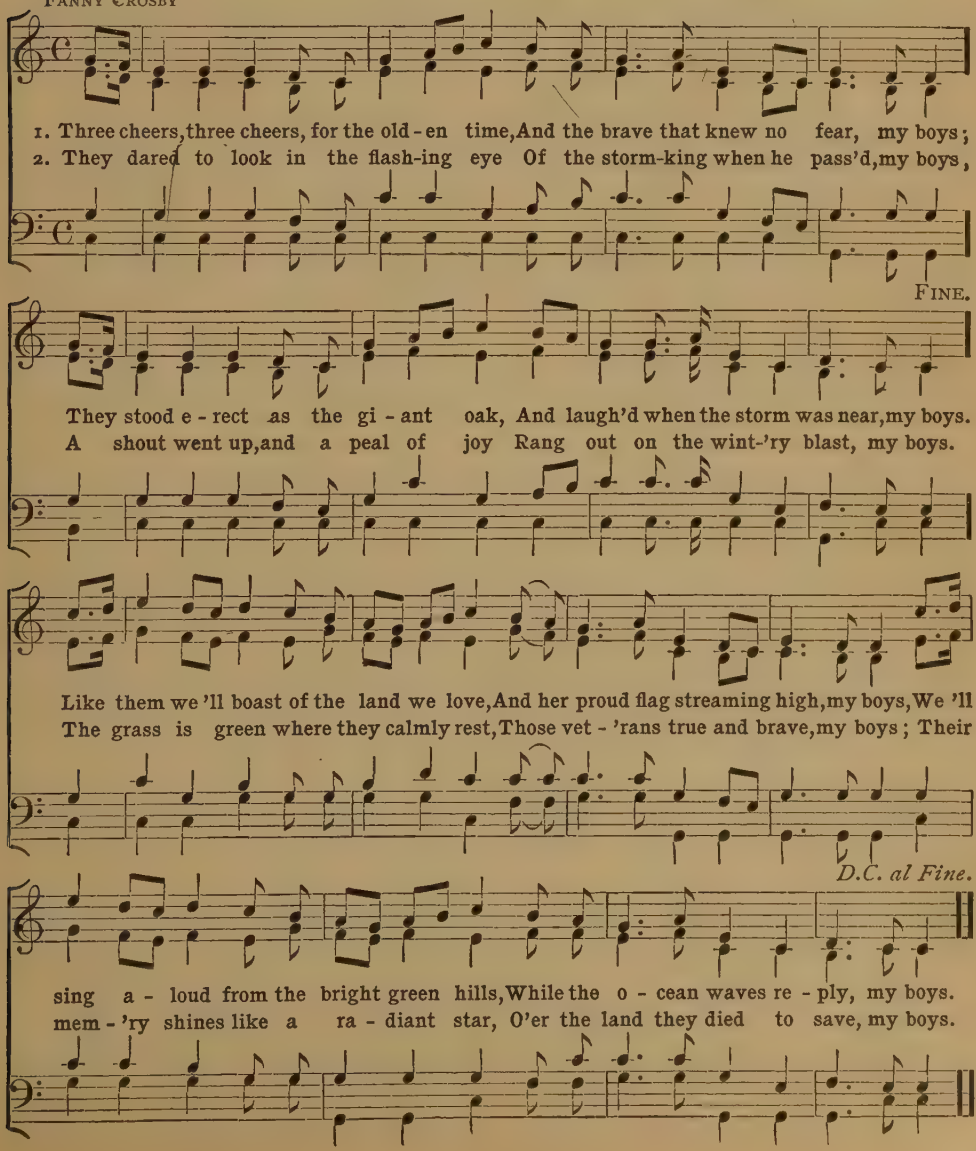

Con fuoco.
mf
1. Har - lech, raise thy ban - ners o'er us, See the foe ar - ray'd be - fore us,
2. Swords are redd'ning, life - blood pour - eth, Loud the din of bat - tle roar - eth,
mf
f
Men of Mei - rion* shout the cho - rus, Cam-bria live for aye! Shout un - til the
Loud - er still the war - cry soar - eth, Cam-bria live for aye! Spears and ar - rows
f
cry is sounding To our land's re - mot-est bounding, And E - ry - ri† is resounding,
swift are glancing, Trumpets sounding, chargers prancing, Serried ranks with shout advancing,
rit.
cres.
Cambria live for aye! He - roes, soldiers, ral-ly; On the foe we 'll sally; We will chase the
Cambria live for aye! Fierce his spir-it ra-ges Who with foe en-gag-es Hand to hand for
rit.
cres.
f
hos - tile race From stream and hill and val - ley; Conquest's banner proud-ly bear-ing,
Fath - er-land, With hon - or held for a - ges: Wild the con - flict, see they 're reeling,
f

* Merioneth. † Snowdon.


ff
We 'll ex - ult in their despairing ; Vic - to - ry the shout declar-ing, Cambria live for aye !
Vengeance now the sword is dealing: Vic-to - ry in thunder peal-ing, Cambria live for aye !
ff

No. 19. THREE CHEERS FOR THE OLDEN TIME

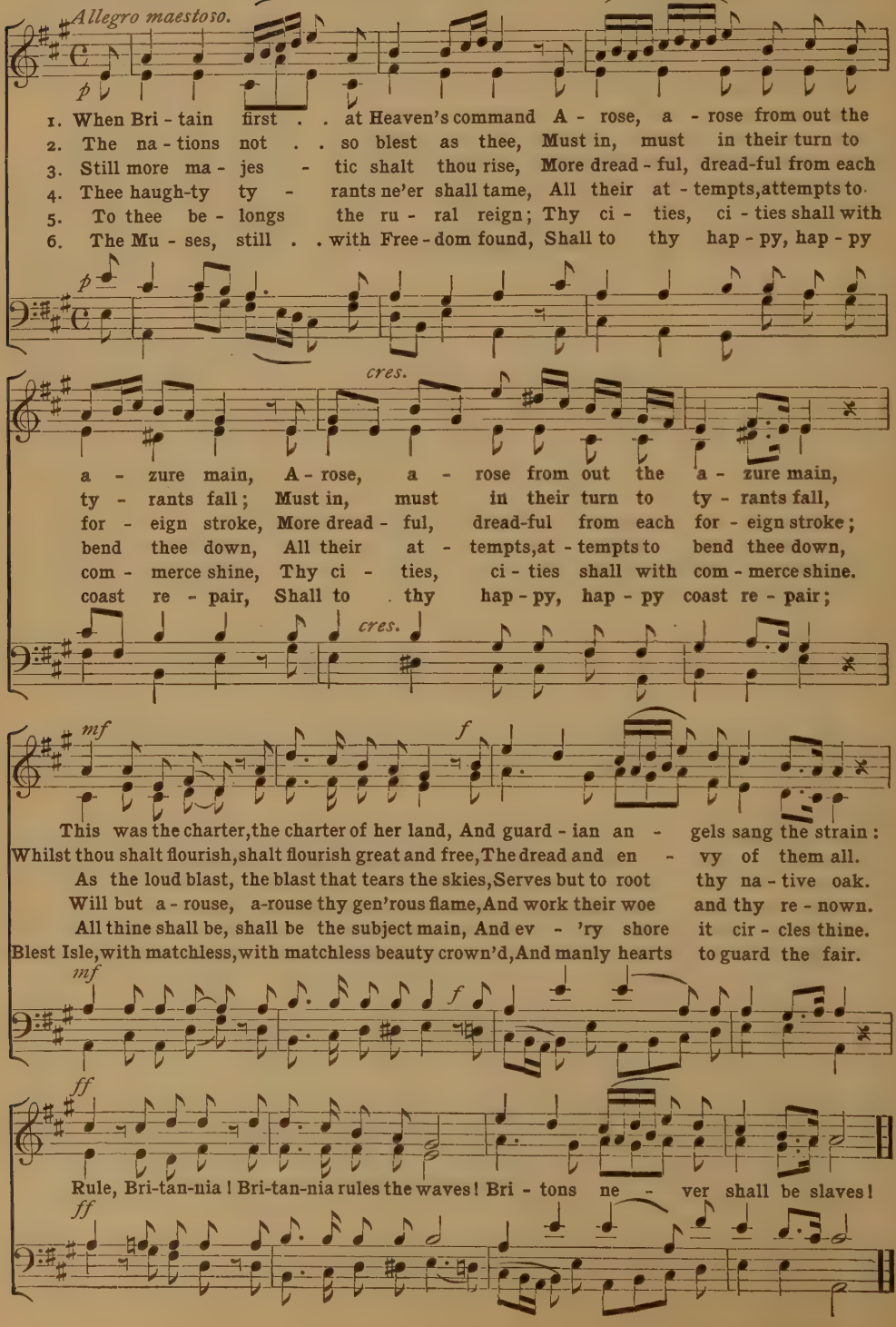
FANNY CROSBY


1. Three cheers, three cheers, for the old - en time, And the brave that knew no fear, my boys;
2. They dared to look in the flash-ing eye Of the storm-king when he pass'd, my boys,
FINE.
They stood e - rect as the gi - ant oak, And laugh'd when the storm was near, my boys.
A shout went up, and a peal of joy Rang out on the wint-'ry blast, my boys.
Like them we 'll boast of the land we love, And her proud flag streaming high, my boys, We 'll
The grass is green where they calmly rest, Those vet - 'rans true and brave, my boys ; Their
D.C. al Fine.
sing a - loud from the bright green hills, While the o - cean waves re - ply, my boys.
mem - 'ry shines like a ra - diant star, O'er the land they died to save, my boys.

No. 20. RULE, BRITANNIA

Words by THOMSON

Melody by Dr. ARNE

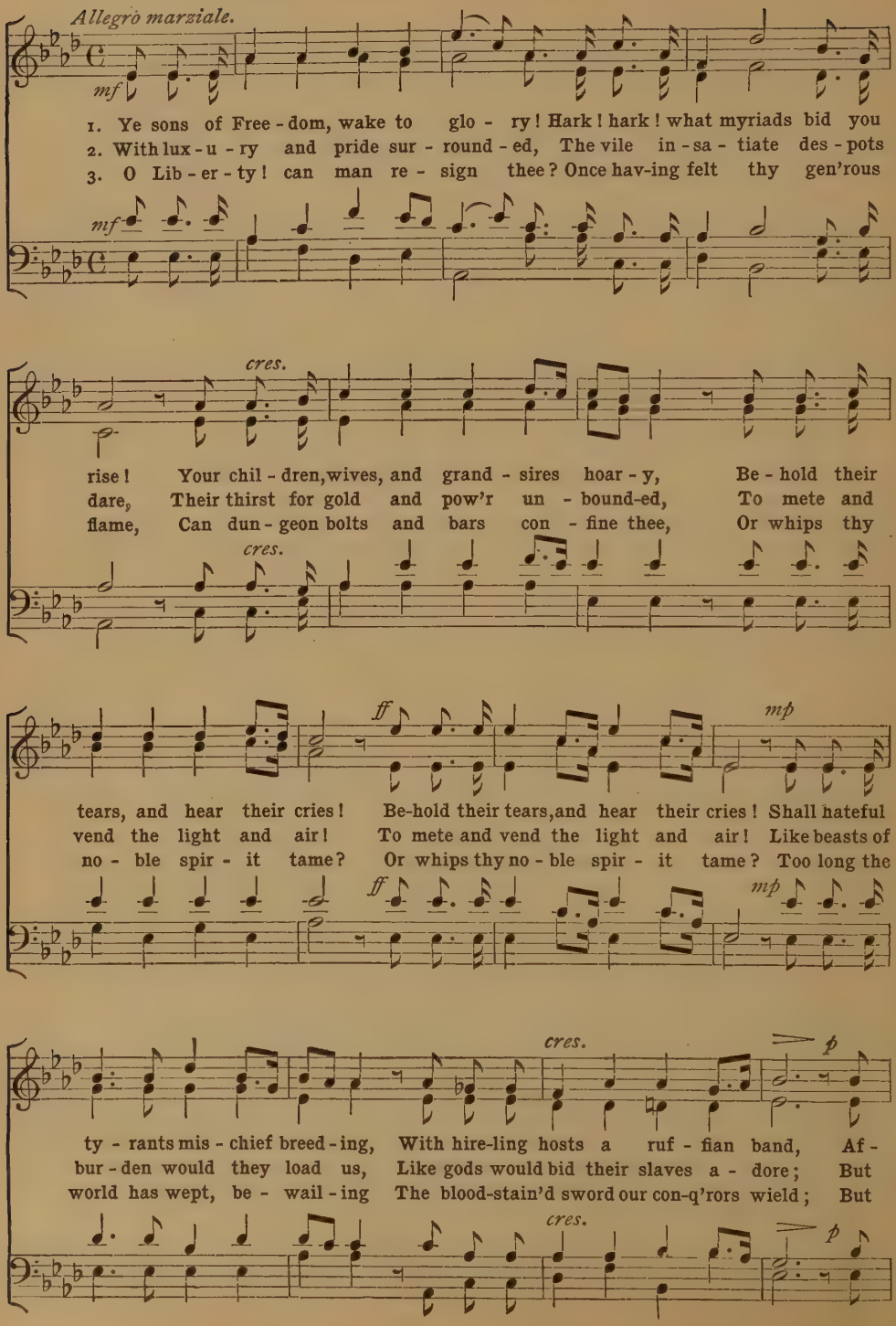

Allegro maestoso.
p
1. When Bri - tain first . . at Heaven's command A - rose, a - rose from out the
2. The na - tions not . . so blest as thee, Must in, must in their turn to
3. Still more ma - jes - tic shalt thou rise, More dread - ful, dread-ful from each
4. Thee haugh-ty ty - rants ne'er shall tame, All their at - tempts,attempts to
5. To thee be - longs the ru - ral reign; Thy ci - ties, ci - ties shall with
6. The Mu - ses, still . . with Free - dom found, Shall to thy hap - py, hap - py
p
cres.
a - zure main, A - rose, a - rose from out the a - zure main,
ty - rants fall; Must in, must in their turn to ty - rants fall,
for - eign stroke, More dread - ful, dread-ful from each for - eign stroke;
bend thee down, All their at - tempts,at - tempts to bend thee down,
com - merce shine, Thy ci - ties, ci - ties shall with com - merce shine.
coast re - pair, Shall to thy hap - py, hap - py coast re - pair;
cres.
mf
f
This was the charter,the charter of her land, And guard - ian an - gels sang the strain:
Whilst thou shalt flourish,shalt flourish great and free,The dread and en - vy of them all.
As the loud blast, the blast that tears the skies,Serves but to root thy na - tive oak.
Will but a - rouse, a-rouse thy gen'rous flame,And work their woe and thy re - nown.
All thine shall be, shall be the subject main, And ev - 'ry shore it cir - cles thine.
Blest Isle,with matchless,with matchless beauty crown'd,And manly hearts to guard the fair.
mf
f
ff
Rule, Bri-tan-nia! Bri-tan-nia rules the waves! Bri - tons ne - ver shall be slaves!
ff

No. 21. MARCH O' THE CAMERON MEN

MARY M. CAMPBELL

1. There 's ma - ny a man of the Cam - e - ron clan That has
2. O, proud - ly they walk, but each Cam - e - ron knows, He may
3. The moon has a - ris - en, It shines on that path, Now
fol - low'd his chief to the field; He has sworn to sup - port him, or
tread on the heath - er no more, But bold - ly he fol - lows his
trod by the gal - lant and true; High, high are their hopes, for their
die by his side, For a Cam - e - ron nev - er can yield.
chief to the field, Where his lau - rels were gath - er'd be - fore.
chief - tain has said, That what - ev - er men dare they can do.
I hear the pi - broch sounding, sounding, deep o'er the mountain and glen, While
light-springing footsteps are trampling the heath :'T is the march of the Came-ron men.

No. 22. HYMN OF THE MARSEILLAISE


Allegro marziale.
mf
1. Ye sons of Free - dom, wake to glo - ry! Hark! hark! what myriads bid you
2. With lux - u - ry and pride sur - round - ed, The vile in - sa - tiate des - pots
3. O Lib - er - ty! can man re - sign thee? Once hav-ing felt thy gen'rous
mf
cres.
rise! Your chil - dren, wives, and grand - sires hoar - y, Be - hold their
dare, Their thirst for gold and pow'r un - bound-ed, To mete and
flame, Can dun - geon bolts and bars con - fine thee, Or whips thy
cres.
ff
mp
tears, and hear their cries! Be-hold their tears, and hear their cries! Shall hateful
vend the light and air! To mete and vend the light and air! Like beasts of
no - ble spir - it tame? Or whips thy no - ble spir - it tame? Too long the
ff
mp
cres.
p
ty - rants mis - chief breed - ing, With hire-ling hosts a ruf - fian band, Af -
bur - den would they load us, Like gods would bid their slaves a - dore; But
world has wept, be - wail - ing The blood-stain'd sword our con-q'rors wield; But
cres.
p

fright and des - o - late the land, When peace and lib - er - ty lie
man is man, and who is more? Then shall they long - er lash and
free - dom is our sword and shield, And all their arts are un - a -
bleeding? To arms, to arms, ye brave! Th'a-veng - ing sword unsheath! March
goad us? To arms, to arms, ye brave! Th'a-veng - ing sword unsheath! March
vail-ing! To arms, to arms, ye brave! Th'a-veng - ing sword unsheath! March
cres. poco a poco.
on, march on, all hearts re - solv'd On lib - er - ty or death!
cres. poco a poco.
on, ... march on, all hearts

No. 23. LA MARSEILLAISE

ROUGET DE LISLE, 1792

1 Allons, enfants de la patrie,
Le jour de gloire est arrivé!
Contre nous de la tyrannie
L'étendard sanglant est levé!
L'étendard sanglant est levé!
Entendez-vous, dans les campagnes,
Mugir ces féroces soldats?
Ils viennent jusque dans nos bras
Égorger nos fils, nos campagnes!
Aux armes, citoyens! formez vos bataillons!
Marchons! Marchons! qu'un sang impur abreuve
nos sillons!

2 Que veut cette horde d'esclaves,
De traîtres, de rois conjurés?
Pour qui ces ignobles entraves,
Ces fers dès longtemps préparés?
Ces fers dès longtemps préparés?
Français! pour nous, ah! quel outrage!
Quels transports il doit exciter!
C'est nous qu'on ose méditer
De rendre à l'antique esclavage!
Aux armes, etc.

3 Quoi ! ces cohortes étrangères
Feraient la loi dans nos foyers !
Quoi ! ces phalanges mercenaires
Terrasseraient nos fiers guerriers !
Terrasseraient nos fiers guerriers !
Grand Dieu ! par des mains enchaînées
Nos fronts sous le joug se ploîraient !
De vils despotes deviendraient
Les maîtres de nos destinées !
Aux armes, etc.

4 Tremblez, tyrants ! et vous, perfides,
L'opprobre de tous les partis,
Tremblez ! vos projets parricides
Vont enfin recevoir leur prix !
Vont enfin recevoir leur prix !
Tout est soldat pour vous combattre.
S'ils tombent, nos jeunes héros,
La France en produit de nouveaux,
Contre vous tout prêts à se battre !
Aux armes, etc.

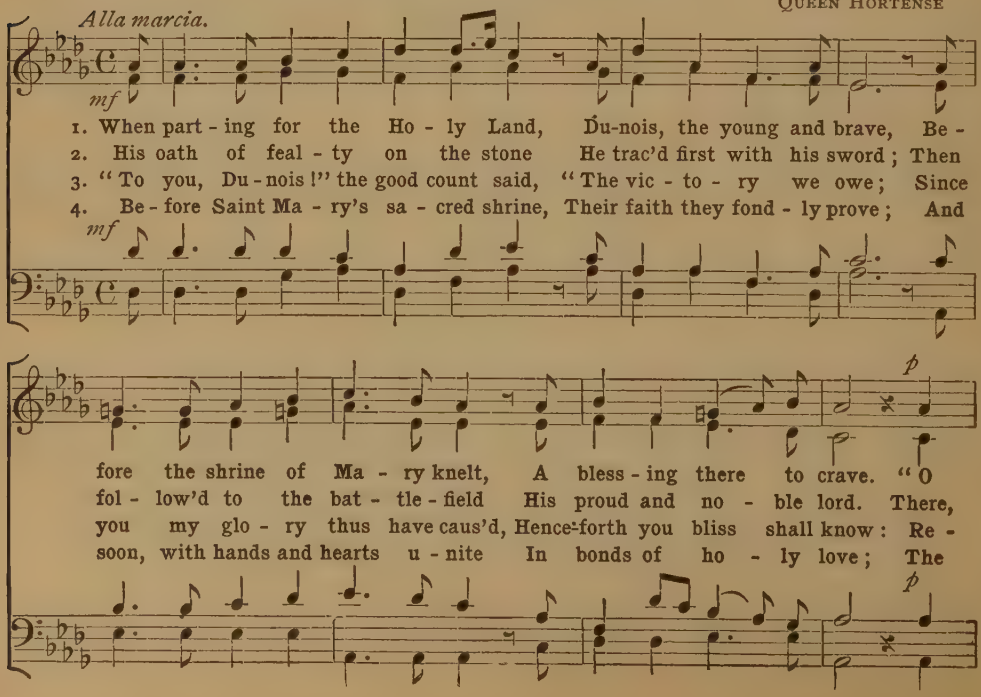
5 Français, en guerriers magnanimes,
Portez ou retenez vos coups !
Épargnez ces tristes victimes,
À regret s'armant contre nous,
À regret s'armant contre nous.
Mais ces despotes sanguinaires,
Mais ces complices de Bouillé,
Tous ces tigres qui, sans pitié,
Déchirent le sein de leur mère !
Aux armes, etc.

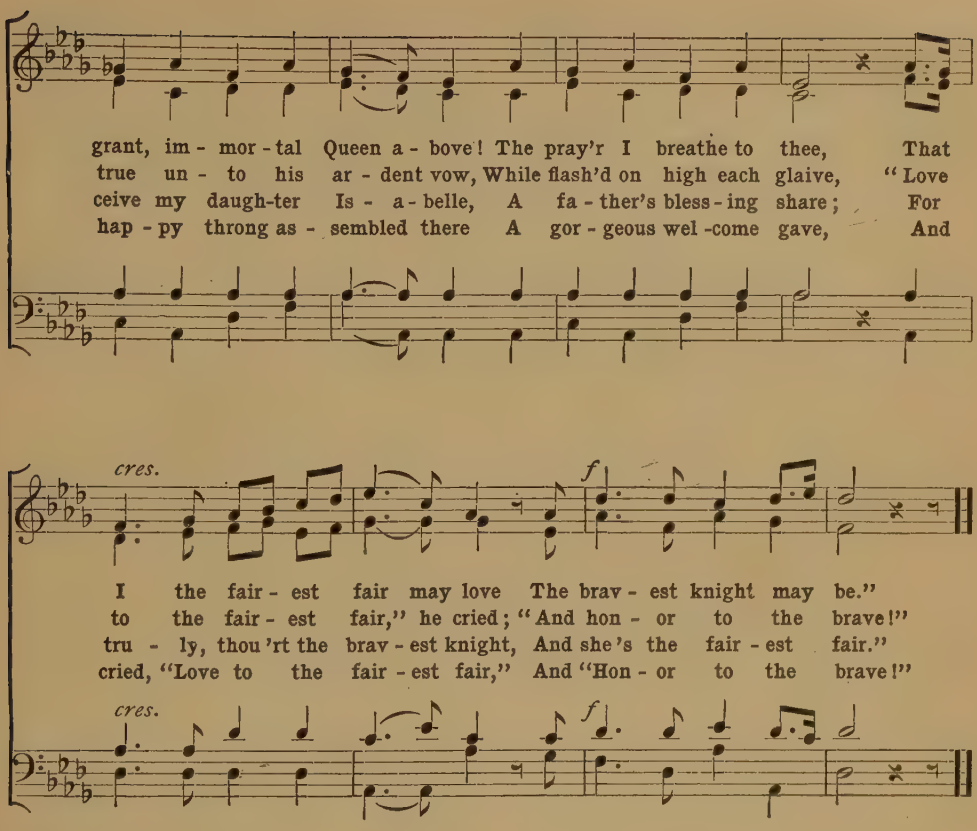
6 Amour sacré de la patrie,
Conduis, soutiens nos bras vengeurs !
Liberté, Liberté chérie,
Combats avec tes défenseurs !
Combats avec tes défenseurs !
Sous nos drapeaux, que la victoire
Accoure à tes mâles accents !
Que tes ennemis expirants
Voient ton triomphe et notre gloire !
Aux armes, etc.

7 Nous entrerons dans la carrière
Quand nos aînés n'y seront plus ;
Nous y trouverons leur poussière
Et la trace de leurs vertus,
Et la trace de leurs vertus.
Bien moins jaloux de leur survivre
Que de partager leur cercueil,
Nous aurons le sublime orgueil
De les venger ou de les suivre !
Aux armes, citoyens ! formez vos bataillons !
Marchons ! Marchons ! qu'un sang impur abreuve nos sillons !

No. 24. PARTANT POUR LA SYRIE

QUEEN HORTENSE


Alla marcia.
mf
1. When part - ing for the Ho - ly Land, Du-nois, the young and brave, Be -
2. His oath of feal - ty on the stone He trac'd first with his sword ; Then
3. "To you, Du - nois !" the good count said, "The vic - to - ry we owe ; Since
4. Be - fore Saint Ma - ry's sa - cred shrine, Their faith they fond - ly prove ; And
mf
fore the shrine of Ma - ry knelt, A bless - ing there to crave. "O
fol - low'd to the bat - tle - field His proud and no - ble lord. There,
you my glo - ry thus have caus'd, Hence-forth you bliss shall know : Re -
soon, with hands and hearts u - nite In bonds of ho - ly love ; The
p
p


grant, im - mor - tal Queen a - bove! The pray'r I breathe to thee, That
true un - to his ar - dent vow, While flash'd on high each glaive, "Love
ceive my daugh-ter Is - a - belle, A fa - ther's bless - ing share; For
hap - py throng as - sembled there A gor - geous wel - come gave, And
cres.
f
I the fair - est fair may love The brav - est knight may be."
to the fair - est fair," he cried; "And hon - or to the brave!"
tru - ly, thou 'rt the brav - est knight, And she 's the fair - est fair."
cried, "Love to the fair - est fair," And "Hon - or to the brave!"
cres.
f

No. 25. PARTANT POUR LA SYRIE

1 Partant pour la Syrie
Le jeune et beau Dunois,
Venait prier Marie,
De bénir ses exploits.
Faites, reine immortelle!
Lui dit-il en partant,
Qu'aimé de la plus belle,
Je sois le plus vaillant.

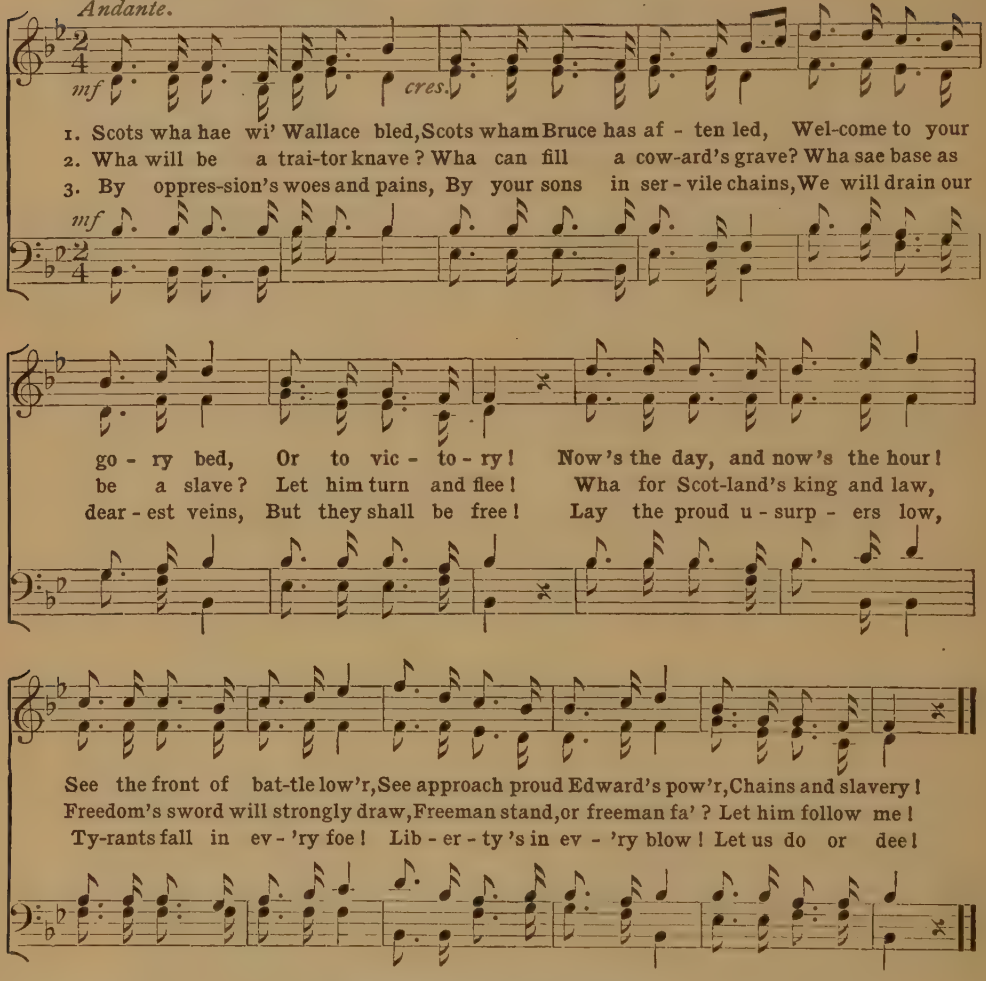
2 Il écrit sur la pierre,
Le serment de l'honneur,
Et va suivre à la guerre
Le comte son Seigneur.
Au noble vœu fidèle
Il crie en combattant:
Amour à la plus belle,
Honneur au plus vaillant.

3 Viens, fils de la victoire
Dunois, dit le Seigneur,
Puisque tu fais ma gloire
Je ferai ton bonheur;
De ma fille Isabelle
Sois l'époux à l'instant,
Car elle est la plus belle
Et toi le plus vaillant.

4 A l'autel de Marie
Ils contractent tous deux
Cette union chérie
Qui seule rend heureux;
Chacun dans la chapelle
Disait en les voyant:
Amour à la plus belle,
Honneur au plus vaillant.

No. 26. SCOTS WHA HAE WI' WALLACE BLED

ROBERT BURNS, BRUCE'S ADDRESS


Andante.
mf
cres.
1. Scots wha hae wi' Wallace bled, Scots wham Bruce has af - ten led, Wel-come to your
2. Wha will be a trai-tor knave? Wha can fill a cow-ard's grave? Wha sae base as
3. By oppres-sion's woes and pains, By your sons in ser - vile chains, We will drain our
mf
go - ry bed, Or to vic - to - ry! Now's the day, and now's the hour!
be a slave? Let him turn and flee! Wha for Scot-land's king and law,
dear - est veins, But they shall be free! Lay the proud u - surp - ers low,
See the front of bat-tle low'r, See approach proud Edward's pow'r, Chains and slavery!
Freedom's sword will strongly draw, Freeman stand, or freeman fa'? Let him follow me!
Ty-rants fall in ev - 'ry foe! Lib - er - ty 's in ev - 'ry blow! Let us do or dee!

No. 27. WARREN'S ADDRESS

Words by JOHN PIERPONT

Melody: "SCOTS WHA HAE"

1 Stand! the ground 's your own, my braves!
Will ye give it up to slaves?
Will ye look for greener graves?
Hope ye mercy still?
What 's the mercy despots feel?
Hear it in the battle peal!
Read it in yon bristling steel!
Ask it — ye who will!

2 Fear ye foes who kill for hire?
Will ye to your homes retire?
Look behind you — they 're afire!
And behind you see —
Who have done it! From the vale
On they come and will ye quail?
Leaden rain and iron hail
Let their welcome be!

3 In the god of battles trust,
Die we may, — and die we must!
But O where can dust to dust
Be consigned so well
As where heaven its dews shall shed
On the martyred patriot's bed,
And the rocks shall raise their head
Of his deeds to tell?

No. 28. MY HEART'S IN THE HIGHLANDS

ROBERT BURNS

Moderato.

p
1. My heart's in the high-lands, my heart is not here, My heart's in the
2. My heart's in the high-lands, my heart is not here, My heart's in the
high - lands, a-chas - ing the deer, A - chas - ing the wild deer and foll'wing the
high - lands, a-chas - ing the deer, A - chas - ing the wild deer and foll'wing the
FINE.
roe, My heart's in the highlands wherev - er I go. Fare-well to the highlands, fare-
roe, My heart's in the highlands wherev - er I go. Fare-well to the mountains high,
f
well to the north, The birth-place of val - or, the country of worth; Wherev - er I
cov - er'd with snow, Farewell to the straths and green valleys be - low, Fare-well to the
p
D.C.
wan-der, wher-ev - er I rove, The hills and the highlands for ev - er I'll love.
for - ests and wild hang-ing woods, Farewell to the wa - ters and wild-pour - ing floods.

No. 29. SWORD SONG

KÖRNER — VON WEBER

1. Thou sword so cheer - ly shin - ing, What
2. I love my brave knight dear - ly, There -
are thy gleams di - vin - ing? Look'st like a friend on me,
fore I shine so cheer - ly, Borne by a gal - lant knight
Tri - umphs my soul in thee. Hur - rah! hur-rah! hur - rah!
Tri - umphs the sword so bright. Hur - rah! hur-rah! hur - rah!

3 Yes, trusty sword, I love thee;
A true knight thou shalt prove me,
Thee, my beloved, my bride,
I'll lead thee forth in pride.
Hurrah! hurrah! hurrah!

4 My iron-life, clear raying,
I gave it to thy swaying,
O come and fetch thy bride!
Lead, lead me forth in pride.
Hurrah! hurrah! hurrah!

5 The festal trump is blowing,
The bridal dance preparing.
When cannon shake the glen
I'll come and fetch thee then.
Hurrah! hurrah! hurrah!

6 O blest embrace that frees me!
My hope impatient sees thee.
Come bridegroom, fetch thou me;
Waits the bright wreath for thee.
Hurrah! hurrah! hurrah!

7 Why in thy sheath art ringing,
Thou iron-soul, fire-flinging?
So wild with battle's glee,
Why ray'st thou eagerly?
Hurrah! hurrah! hurrah!

8 I in my sheath am ringing;
I from my sheath am springing;
Wild, wild with battle's glee,
Ray I so eagerly.
Hurrah! hurrah! hurrah!

9 Remain, remain within, love;
Why court the dust and din, love?
Wait in thy chamber small,
Wait till thy true knight call.
Hurrah! hurrah! hurrah!

10 Then, speed thee, true knight, speed thee!
To love's fair garden lead me;
Show me the roses red,
Death's crimson blooming bed.
Hurrah! hurrah! hurrah!

11 Then from thy sheath, come, free thee!
Come, feed mine eye to see thee!
Come, come, my sword, my bride,
I lead thee forth in pride.
Hurrah! hurrah! hurrah!

12 How glorious is the free air!
How whirls the dance with glee there!
Glorious, in sun arrayed,
Gleams bridal bright, the blade.
Hurrah! hurrah! hurrah!

13 Then up, true Ritter German!
Ye gallant sons of Hermann!
Beats the knight's heart so warm,
With his true love in his arm.
Hurrah! hurrah! hurrah!

14 With stolen looks divining,
Thou, on my left, wert shining.
Now on my right, my bride,
God leads thee forth in pride.
Hurrah! hurrah! hurrah!

15 Then press a kiss of fire on
The bridal mouth of iron.
Woe now or weal betide,
Cursed whoso leaves his bride.
Hurrah! hurrah! hurrah!

16 Then break thou forth in singing,
Thou iron-bride, fire-flinging!
Walk forth in joy and pride!
Hurrah! thou iron-bride!
Hurrah! hurrah! hurrah!

No. 30. THE SWORD

1 O sword about me girden,
Come, sing thy jocund burden.
So blithe meseems thy glee,
I joy to look on thee.
Hurrah! hurrah! hurrah!

2 "A true heart girds me daily,
For this I bear me gaily;
A freeman's blade I feel;
It doth rejoice my steel.
Hurrah! hurrah! hurrah!"

3 "A freeman? ay, sincerely;
Good sword, I love thee dearly,
As though on my left side
I saw a dainty bride.
Hurrah! hurrah! hurrah!"

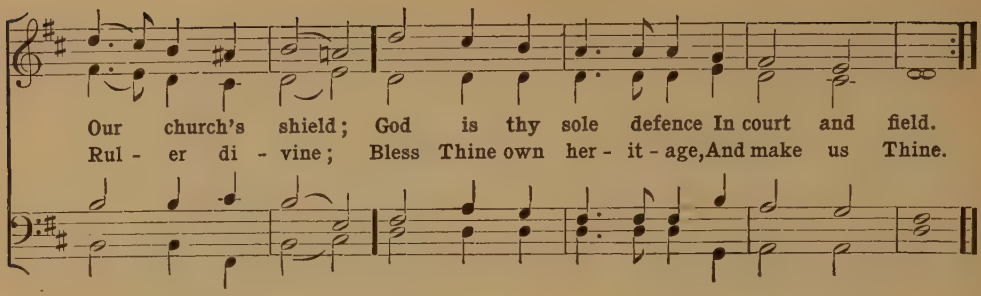
4 "O happiest embraces!
But here for love no space is;
So bridegroom, call me forth:
My bride's wreath is thy worth.
Hurrah! hurrah! hurrah!"

5 Awhile stay under cover
Within thy room, sweet lover.
Keep thou thy chamber, dear:
I'll call thee, never fear.
Hurrah! hurrah! hurrah!

No. 31. RUSSIAN NATIONAL HYMN

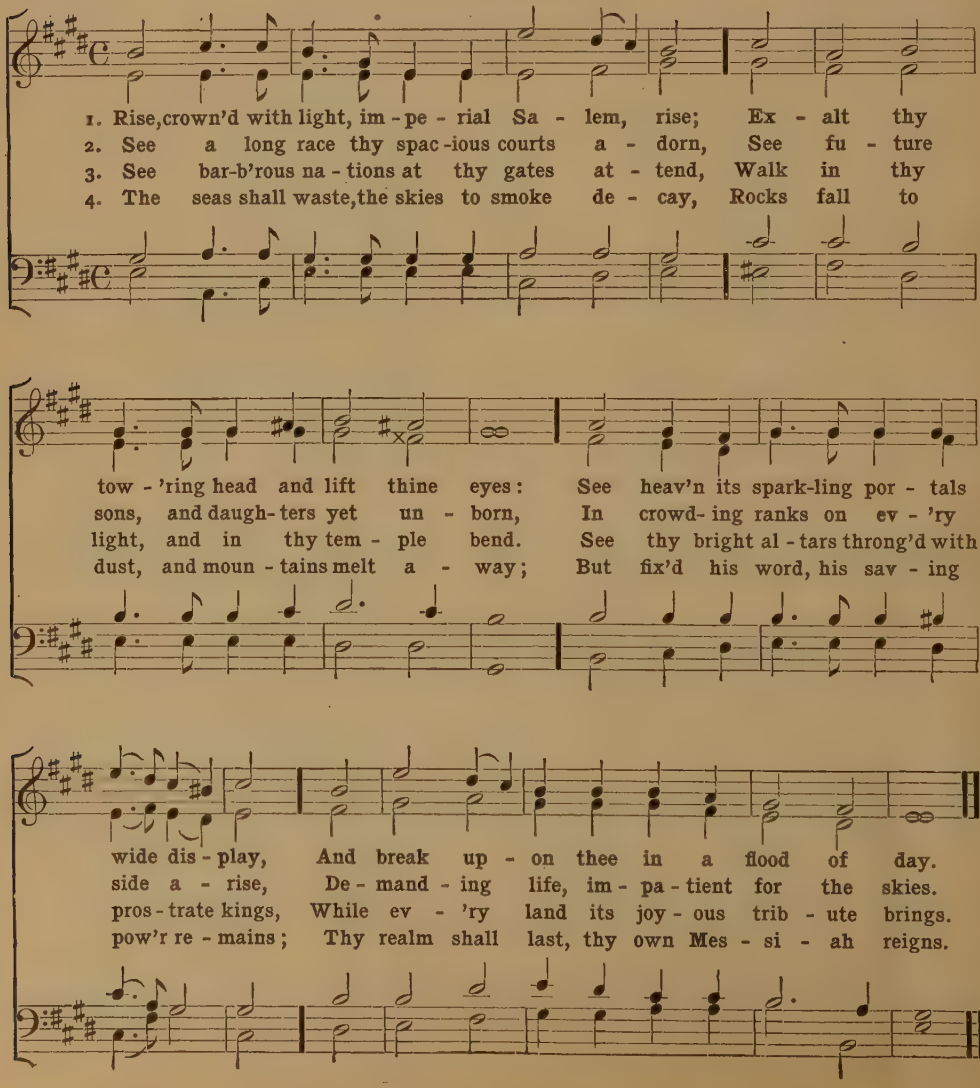
ALEXIS LYOFF

1. God save our glo - rious Czar! No - ble and strong; Lead him to
2. Lord of all pow'r and might, Smile on us all; Be Thou our
vic - to - ry, His power pro - long. O rul - er, mild and good!
con - stant friend, Save ere we fall. All na - tions bow to Thee,



No. 32. RUSSIAN NATIONAL HYMN, No. 2

A. POPE (EPIPHANY ANTHEM) ALEXIS LVOFF


1. Rise, crown'd with light, im - pe - rial Sa - lem, rise; Ex - alt thy
2. See a long race thy spac - ious courts a - dorn, See fu - ture
3. See bar-b'rous na - tions at thy gates at - tend, Walk in thy
4. The seas shall waste, the skies to smoke de - cay, Rocks fall to
tow - 'ring head and lift thine eyes: See heav'n its spark-ling por - tals
sons, and daugh-ters yet un - born, In crowd- ing ranks on ev - 'ry
light, and in thy tem - ple bend. See thy bright al - tars throng'd with
dust, and moun - tains melt a - way; But fix'd his word, his sav - ing
wide dis - play, And break up - on thee in a flood of day.
side a - rise, De - mand - ing life, im - pa - tient for the skies.
pros - trate kings, While ev - 'ry land its joy - ous trib - ute brings.
pow'r re - mains; Thy realm shall last, thy own Mes - si - ah reigns.

No. 33. THE SHIP OF STATE *

H. W. LONGFELLOW

Moderato.

1. Thou, too, sail on, O Ship of State, Sail on, O Un - ion,
2. We know what mas - ter laid thy keel, What work - men wrought thy
3. Fear not each sud - den sound and shock, 'T is of the wave, and
4. In spite of rock and tem - pest roar, In spite of false lights
strong and great! Hu - man - i - ty with all its fears, With
ribs of steel, Who made each mast, and sail, and rope, What
not the rock; 'T is but the flap - ping of the sail, And
on the shore, Sail on, nor fear to breast the sea! Our
all the hopes of fu - ture years, Is hang - ing breath - less
an - vils rang, what ham - mers beat, In what a forge, and
not a rent made by the gale! 'T is but the flap - ping
hearts and hopes are all with thee! Our hearts, our hopes, our
Our faith tri - um - phant
on thy fate, Is hang - ing breath - less on thy fate.
what a heat Were shaped the an - chors of thy hope.
of the sail, And not a rent made by the gale!
pray'rs, our tears,†
o'er our fears, Are all with thee,— are all with thee.

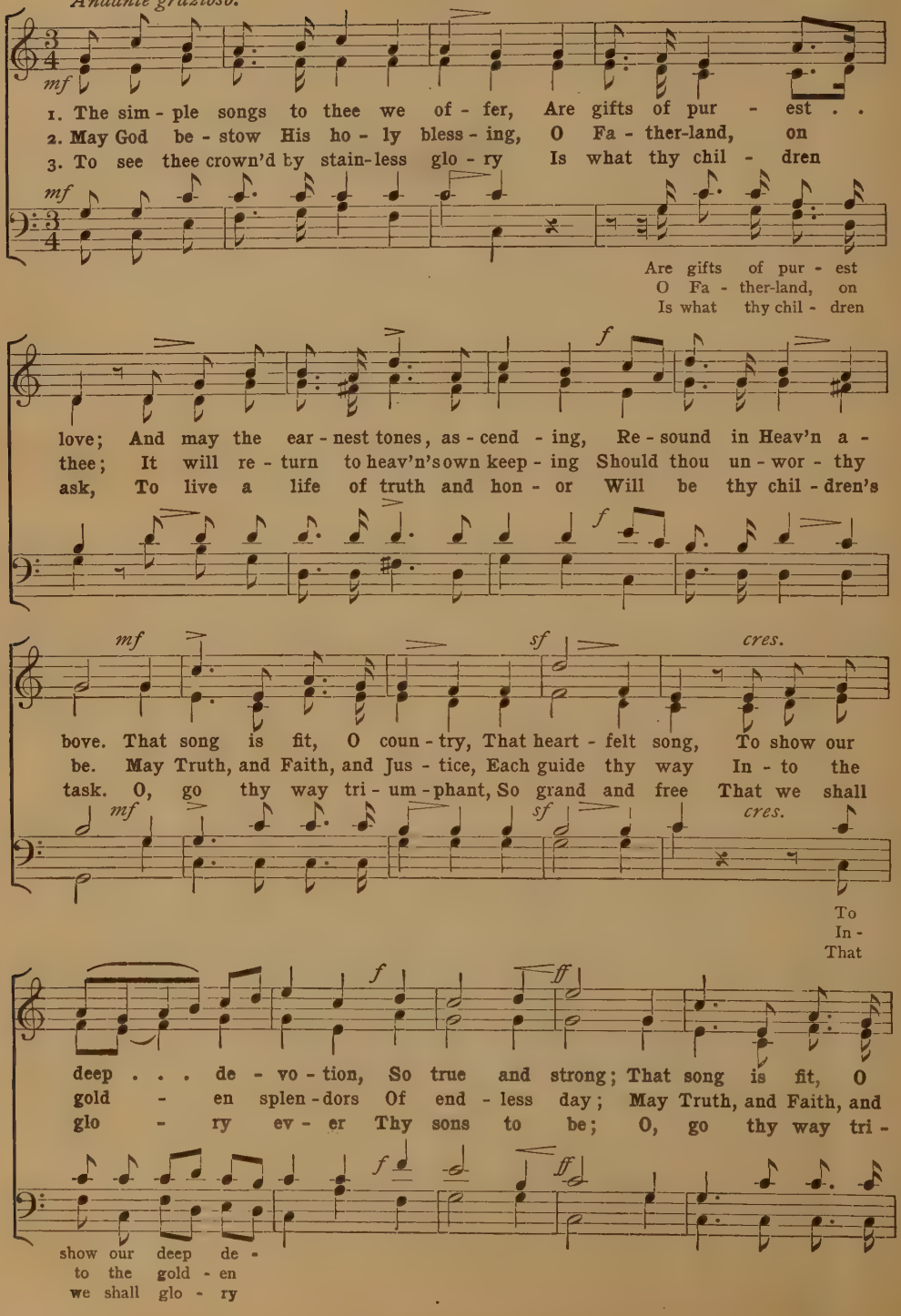
* The poem is used by permission of Messrs. Houghton, Mifflin & Co.

† Repeat the music of this line in the fourth stanza.

No. 34. OUR FATHERLAND

FRANZ ABT

Andante grazioso.


mf
1. The sim - ple songs to thee we of - fer, Are gifts of pur - est . .
2. May God be - stow His ho - ly bless - ing, O Fa - ther-land, on
3. To see thee crown'd by stain-less glo - ry Is what thy chil - dren
mf
Are gifts of pur - est
O Fa - ther-land, on
Is what thy chil - dren
f
love; And may the ear - nest tones, as - cend - ing, Re - sound in Heav'n a -
thee; It will re - turn to heav'n's own keep - ing Should thou un - wor - thy
ask, To live a life of truth and hon - or Will be thy chil - dren's
f
mf
sf
cres.
bove. That song is fit, O coun - try, That heart - felt song, To show our
be. May Truth, and Faith, and Jus - tice, Each guide thy way In - to the
task. O, go thy way tri - um - phant, So grand and free That we shall
mf
sf
cres.
To
In -
That
f
ff
deep . . . de - vo - tion, So true and strong; That song is fit, O
gold - en splen - dors Of end - less day; May Truth, and Faith, and
glo - ry ev - er Thy sons to be; O, go thy way tri -
f
ff
show our deep de -
to the gold - en
we shall glo - ry

sf
f
cres.
ff
coun-try, That heart-felt song, To show our deep de - vo - tion, So true and strong.
Jus-tice, Each guide thy way In - to the gold - en splendors Of end - less day.
um-phant, So grand and free, That we shall glo - ry ev - er Thy sons to be!
sf
cres.
ff
To show our deep de -
In - to the gold-en
That we shall glo - ry

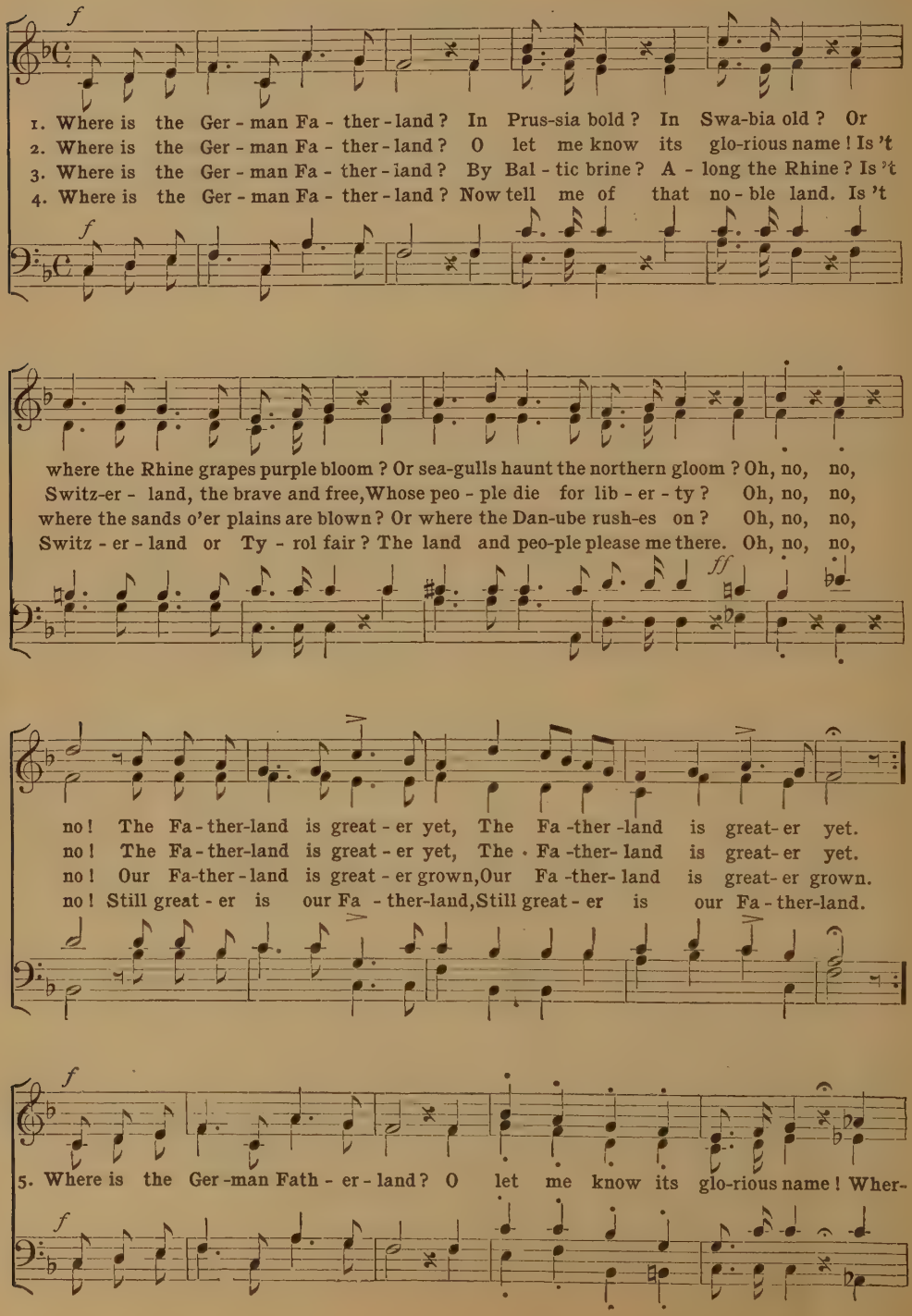
No. 35. THE BLUE BELLS OF SCOTLAND

MRS. JORDAN — SCOTCH FOLKSONG

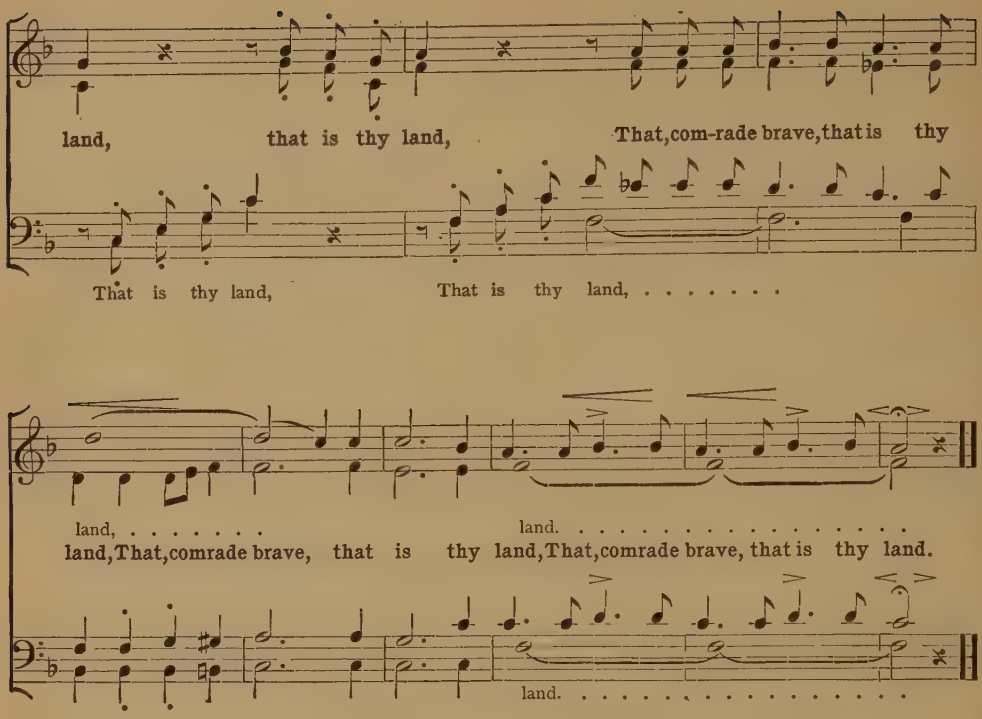
Moderato.
mf
1. O where, and O where is your High - land lad - die gone?
2. O where, and O where did your High - land lad - die dwell?
3. But what, and O what if your High - land lad should die?
mf
f
He's gone to fight the French for King George up - on the
He dwelt in mer - ry Scot - land, At the sign of the Blue
The bag - pipes should play o'er him, And I'd sit me down and
f
dim.
p
throne, And it's O, in my heart I . . wish him safe at home!
Bell, And it's O, in my heart I . . love my lad - die well!
cry, And it's O, in my heart I . . wish he may not die!
dim.
p

No. 36. WHERE IS THE GERMAN FATHERLAND?

F. REICHARDT


1. Where is the Ger - man Fa - ther - land? In Prus-sia bold? In Swa-bia old? Or
2. Where is the Ger - man Fa - ther - land? O let me know its glo-rious name! Is 't
3. Where is the Ger - man Fa - ther - land? By Bal - tic brine? A - long the Rhine? Is 't
4. Where is the Ger - man Fa - ther - land? Now tell me of that no - ble land. Is 't
where the Rhine grapes purple bloom? Or sea-gulls haunt the northern gloom? Oh, no, no,
Switz-er - land, the brave and free, Whose peo - ple die for lib - er - ty? Oh, no, no,
where the sands o'er plains are blown? Or where the Dan-ube rush-es on? Oh, no, no,
Switz - er - land or Ty - rol fair? The land and peo-ple please me there. Oh, no, no,
no! The Fa - ther-land is great - er yet, The Fa -ther -land is great- er yet.
no! The Fa - ther-land is great - er yet, The Fa -ther- land is great- er yet.
no! Our Fa-ther - land is great - er grown, Our Fa -ther- land is great- er grown.
no! Still great - er is our Fa - ther-land, Still great - er is our Fa - ther-land.
5. Where is the Ger -man Fath - er - land? O let me know its glo-rious name! Wher-

dolce.
e'er the Ger - man heart has poured Its love in song, to God our
f.
Lord, There shall it be, There shall it be, There, comrades
f
There shall it be, There shall it be,
be,
cres.
brave, there shall it be, There, com-rades brave, there shall it be.
Yes, there,
f
dolce.
6. That is the Ger - man fa - ther - land. O God above, stretch forth Thy hand, Pro -
f
cres.
f
tect Thy sons so brave and bold, Their coun - try with Thy love en-fold, That is thy
cres.


land, that is thy land, That, com-rade brave, that is thy
That is thy land, That is thy land, ...
land, ... land. . . . . .
land, That, comrade brave, that is thy land, That, comrade brave, that is thy land.
land. . . . . .

No. 37.

GERMAN VERSION

ERNST MORITZ ARNDT

1 Was ist des Deutschen Vaterland?
Ist's Preussenland? Ist's Schwabenland?
Ist's wo am Rhein die Rebe blüht?
Ist's wo am Velt die Möwe zieht?
O nein! nein! nein!
Sein Vaterland muss grösser sein,
Sein Vaterland muss grösser sein.

2 Was ist des Deutschen Vaterland?
Ist's Baierland? Ist's Steierland?
Gewiss es ist das Oesterreich
An Siegen und an Ehren reich?
O nein! nein! nein!
Sein Vaterland muss grösser sein,
Sein Vaterland muss grösser sein.

3 Was ist der Deutschen Vaterland?
Ist's Pommerland? Westphalenland?
Ist's wo der Sand der Dünen weht?
Ist's wo die Donau brausend geht?
Doch nein! nein! nein!
Sein Vaterland muss grösser sein,
Sein Vaterland muss grösser sein.

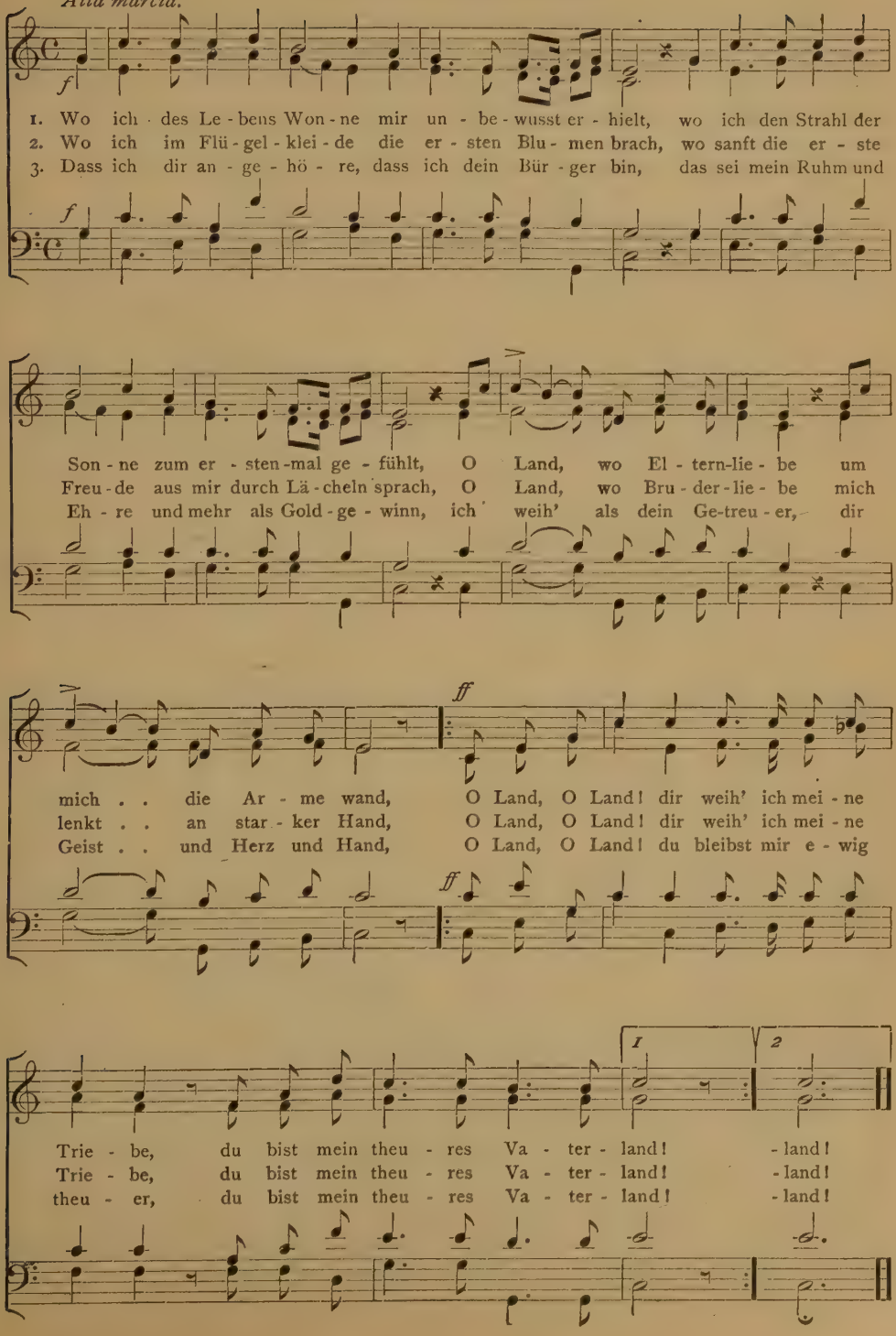
4 Was ist des Deutschen Vaterland?
So nenne mir das grosse Land,
Ist's Land der Schweizer, ist's Tirol?
Das Land und Volk gefiel mir wohl,
Doch nein! nein! nein!
Sein Vaterland muss grösser sein,
Sein Vaterland muss grösser sein.

5 Was ist des Deutschen Vaterland?
So nenne endlich mir das Land.
"So weit die Deutsche Zunge klingt,
Und Gott im Himmel Lieder singt,"
Das soll es sein, das soll es sein.
Das, wackrer Deutscher, nenne Dein,
das nenne Dein.

6 Das ganze Deutschland soll es sein,
O Gott vom Himmel sieh darein!
Und gieb uns ächten Deutschen Muth
Dass wir es lieben treu und gut;
Das soll es sein, das soll es sein,
Das ganze Deutschland soll es sein.
Das soll es sein, das soll es sein,
Das ganze Deutschland soll es sein.

No. 38. VATERLANDSLIEBE

Alla marcia.


1. Wo ich des Le - bens Won - ne mir un - be - wusst er - hielt, wo ich den Strahl der
2. Wo ich im Flü - gel - klei - de die er - sten Blu - men brach, wo sanft die er - ste
3. Dass ich dir an - ge - hö - re, dass ich dein Bür - ger bin, das sei mein Ruhm und
Son - ne zum er - sten - mal ge - fühlt, O Land, wo El - tern-lie - be um
Freu - de aus mir durch Lä - cheln sprach, O Land, wo Bru - der - lie - be mich
Eh - re und mehr als Gold - ge - winn, ich weih' als dein Ge-treu - er, dir
mich . . die Ar - me wand, O Land, O Land! dir weih' ich mei - ne
lenkt . . an star - ker Hand, O Land, O Land! dir weih' ich mei - ne
Geist . . und Herz und Hand, O Land, O Land! du bleibst mir e - wig
Trie - be, du bist mein theu - res Va - ter - land! - land!
Trie - be, du bist mein theu - res Va - ter - land! - land!
theu - er, du bist mein theu - res Va - ter - land! - land!

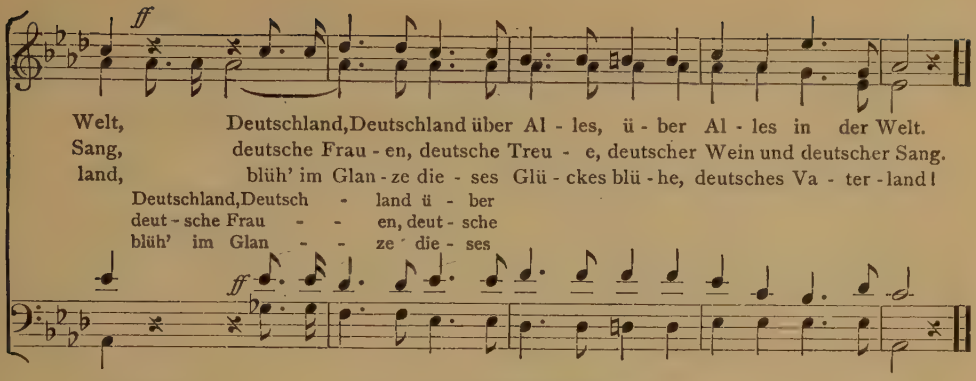
No. 39. LIED DER DEUTSCHEN *

FRANZ ABT

Maestoso e con fuoco.

f
1. Deutschland, Deutschland über Al - les, ü - ber Al - les in der Welt, wenn es
2. Deut-sche Frauen, deut - sche Treu - e, deutscher Wein u. deutscher Sang sol - len
3. Recht und Ei - nig - keit und Frei - heit für das deut-sche Va - ter - land! Da-nach
fest und treu . . .
ih - ren al - -
ja mit Herz, . .
stets zu Schutz und Tru - tze fest und treu zu - sam - men - hält, fest und
in der Welt be - hal - ten ih - ren al - ten schö - nen Klang, ih - ren
lasst uns al - le stre - ben brü-der - lich mit Herz und Hand, ja mit
mf
treu zu - sam - men hält. Von der Maas bis an die Me - mel, von der
al - ten schö - nen Klang, und zu ed - ler That be - gei - stern un - ser
Herz, mit Herz und Hand! Recht und Ei - nig - keit, und Frei - heit sind des
Von der Maas bis an die Me - mel,
uns zu ed - ler That be - gei - stern
Recht und Ei- nig-keit und Frei - heit
Etsch bis an den Belt, Deutschland, Deutschland über Al-les, ü - ber Al - les in der
gan - zes Le - ben lang, deut-sche Frauen, deutsche Treue, deutscher Wein u. deutscher
Glü - ckes Un - ter - pfand, blüh' im Glanze die-ses Glückes, blü - he, deut-sches Va - ter-

* These words are often sung to the tune of the "Austrian National Hymn."


Welt, Deutschland, Deutschland über Al - les, ü - ber Al - les in der Welt.
Sang, deutsche Frau - en, deutsche Treu - e, deutscher Wein und deutscher Sang.
land, blüh' im Glan - ze die - ses Glü - ckes blü - he, deutsches Va - ter - land!
Deutschland, Deutsch - land ü - ber
deut - sche Frau - - en, deut - sche
blüh' im Glan - - ze die - ses

No. 40. ARK OF FREEDOM

MUSIC, No. 39.

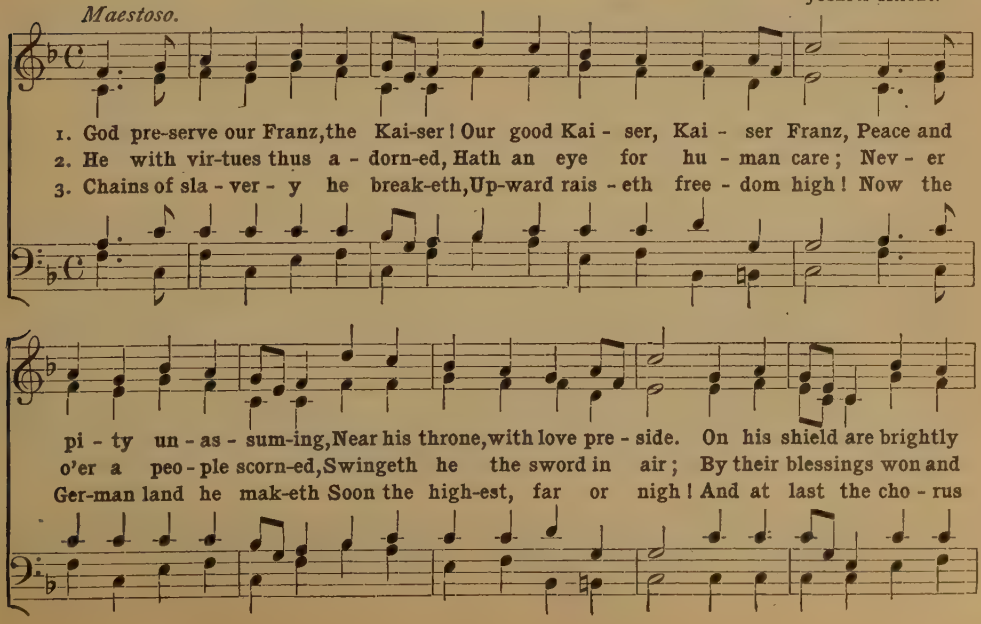
1 Ark of Freedom, glory's dwelling,
Native Land, God keep thee free!
When the storms are round thee swelling,
‖ : Let thy heart be strong in thee. : ‖
God is with thee, wrong repelling,
He alone thy champion be:
‖ : Ark of Freedom, glory's dwelling,
Native Land, God keep thee free. : ‖

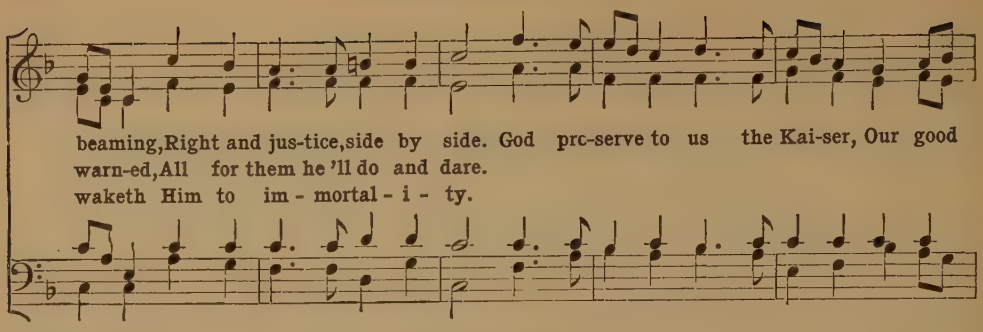
2 Land of high heroic glory:
Land whose touch bids slav'ry flee;
Land whose name is writ in story,
‖ : Rock and refuge of the free : ‖
Ours thy greatness, ours thy glory,
We will e'er be true to thee:
‖ : Ark of Freedom, glory's dwelling,
Native Land, God keep thee free : ‖

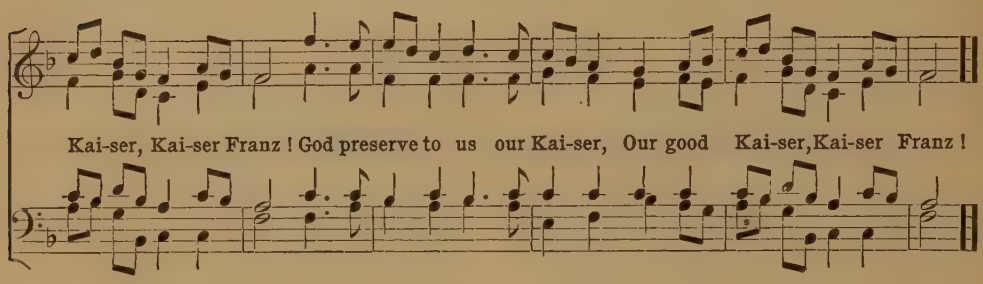
3 Vainly 'gainst thine arm contending,
Tyrants know thy might and flee;
Freedom's cause on earth defending,
‖ : Man has set his hopes on thee; : ‖
Widening glory, peace unending,—
Thy reward and portion be:
‖ : Ark of Freedom, glory's dwelling,
Native land, God keep thee free. : ‖

No. 41. AUSTRIAN NATIONAL HYMN

JOSEPH HAYDN


Maestoso.
1. God pre-serve our Franz, the Kai-ser! Our good Kai - ser, Kai - ser Franz, Peace and
2. He with vir-tues thus a - dorn-ed, Hath an eye for hu - man care; Nev - er
3. Chains of sla - ver - y he break-eth, Up-ward rais - eth free - dom high! Now the
pi - ty un - as - sum-ing, Near his throne, with love pre - side. On his shield are brightly
o'er a peo - ple scorn-ed, Swingeth he the sword in air; By their blessings won and
Ger-man land he mak-eth Soon the high-est, far or nigh! And at last the cho - rus


beaming, Right and jus-tice, side by side. God pre-serve to us the Kai-ser, Our good
warn-ed, All for them he 'll do and dare.
waketh Him to im - mortal - i - ty.



No. 42. PRAISE TO THEE

(Music, No. 41.)

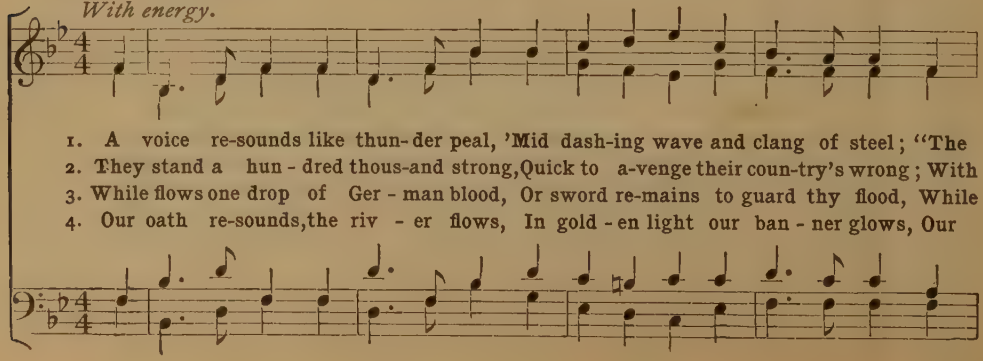
1 Praise to Thee, Thou great Creator!
Praise to Thee from ev'ry tongue!
Join, my soul, with ev'ry creature,
Join the universal song.
Father, source of all compassion!
Pure, unbounded grace is Thine;
‖: Hail the God of our salvation,
Praise Him for His name divine! :‖

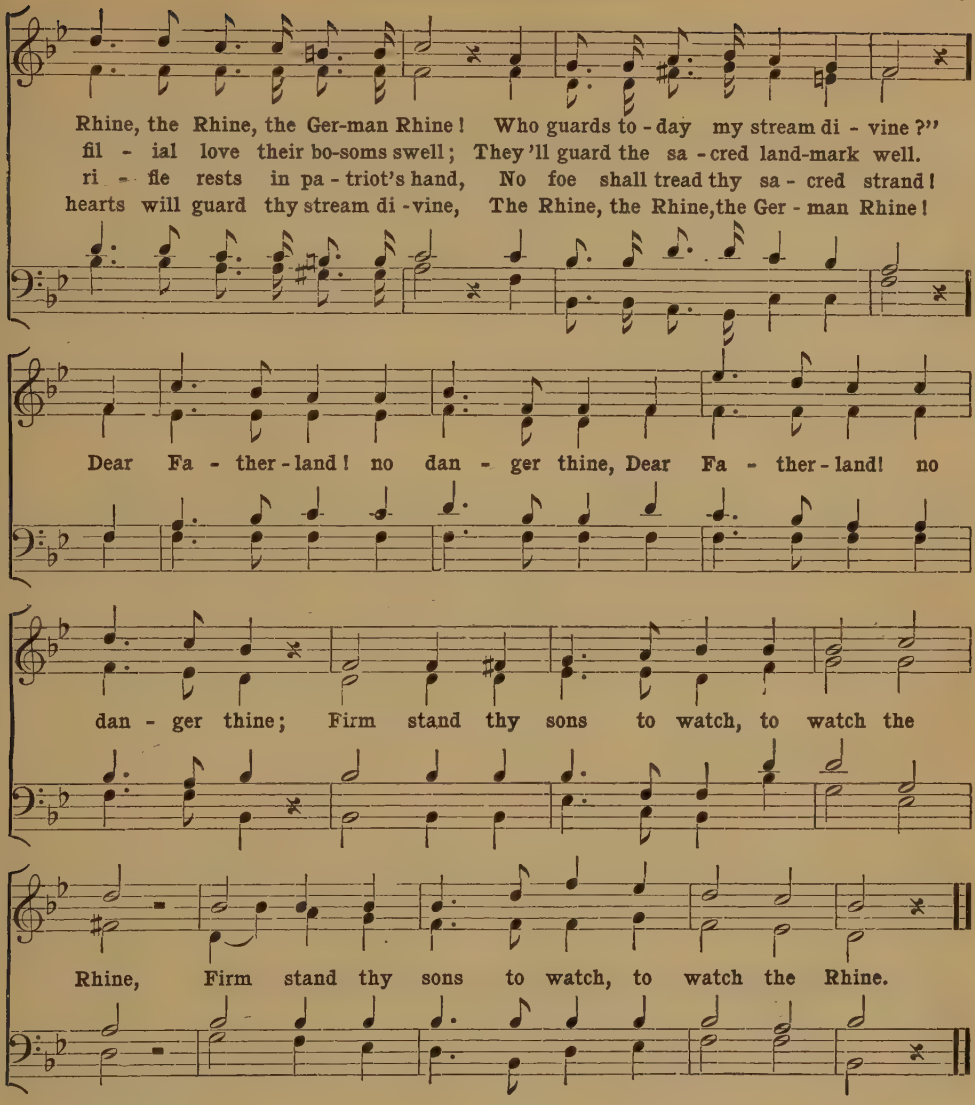
2 For ten thousand blessings given,
For the hope of future joy,
Sound His praise thro' earth and heaven,
Sound Jehovah's praise on high!
Joyfully on earth adore Him,
Till in heaven our song we raise;
‖: Then enraptured fall before Him,
Lost in wonder, love and praise. :‖

No. 43. THE WATCH ON THE RHINE

MAX SCHNECKENBURGER CARL WILHELM

With energy.


1. A voice re-sounds like thun-der peal, 'Mid dash-ing wave and clang of steel; "The
2. They stand a hun - dred thous-and strong, Quick to a-venge their coun-try's wrong; With
3. While flows one drop of Ger - man blood, Or sword re-mains to guard thy flood, While
4. Our oath re-sounds, the riv - er flows, In gold - en light our ban - ner glows, Our


Rhine, the Rhine, the Ger-man Rhine! Who guards to-day my stream di-vine?"
fil-ial love their bo-soms swell; They'll guard the sa-cred land-mark well.
ri-fle rests in pa-triot's hand, No foe shall tread thy sa-cred strand!
hearts will guard thy stream di-vine, The Rhine, the Rhine, the Ger-man Rhine!
Dear Fa-ther-land! no dan-ger thine, Dear Fa-ther-land! no
dan-ger thine; Firm stand thy sons to watch, to watch the
Rhine, Firm stand thy sons to watch, to watch the Rhine.

No. 44.

1 Es braust ein Ruf wie Donnerhall,
Wie Schwertgeklirr und Wogenprall:
Zum Rhein, zum Rhein, zum deutschen Rhein!
Wer will des Stromes Hüter sein?

CHORUS.
Lieb Vaterland, magst ruhig sein,
Lieb Vaterland, magst ruhig sein;
Fest steht und treu die Wacht am Rhein!
Fest steht und treu die Wacht am Rhein!

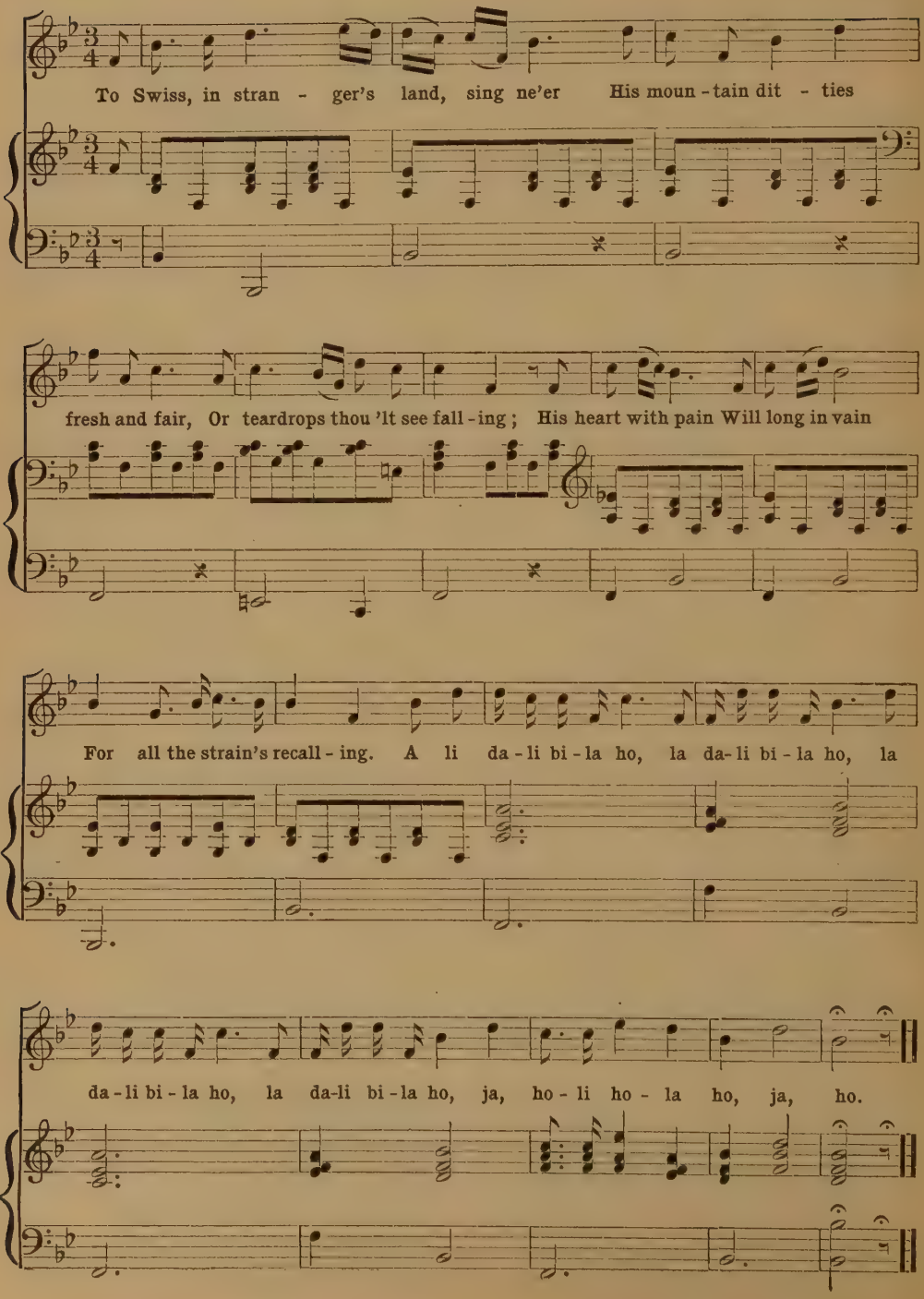
2 Durch Hundert-tausend zuckt es schnell,
Und aller Augen blitzen hell;
Der Deutsche, bieder, fromm und stark,
Beschützt die heil'ge Landesmark.

3 Er blickt hinauf in Himmelsau'n,
Da Heldenväter niederschau'n,
Und schwört mit stolzer Kampfeslust,
Du, Rhein, bleibst deutsch wie meine Brust!

4 So lang' ein Tropfen Blut noch glüht,
Noch eine Faust den Degen zieht,
Und noch ein Arm die Büchse spannt,
Betritt kein Feind hier deinen Strand.

5 Der Schwur erschallt, die Woge rinnt,
Die Fahnen flattern hoch im Wind:
Am Rhein, am Rhein, am deutschen Rhein
Wir alle wollen Hüter sein!

No. 45. RANZ DES VACHES (KUHREIHEN)


To Swiss, in stran - ger's land, sing ne'er His moun - tain dit - ties
fresh and fair, Or teardrops thou 'lt see fall - ing; His heart with pain Will long in vain
For all the strain's recall - ing. A li da - li bi - la ho, la da - li bi - la ho, la
da - li bi - la ho, la da - li bi - la ho, ja, ho - li ho - la ho, ja, ho.

No. 46. PROCESSIONAL MARCH SONG

FROM THE GERMAN

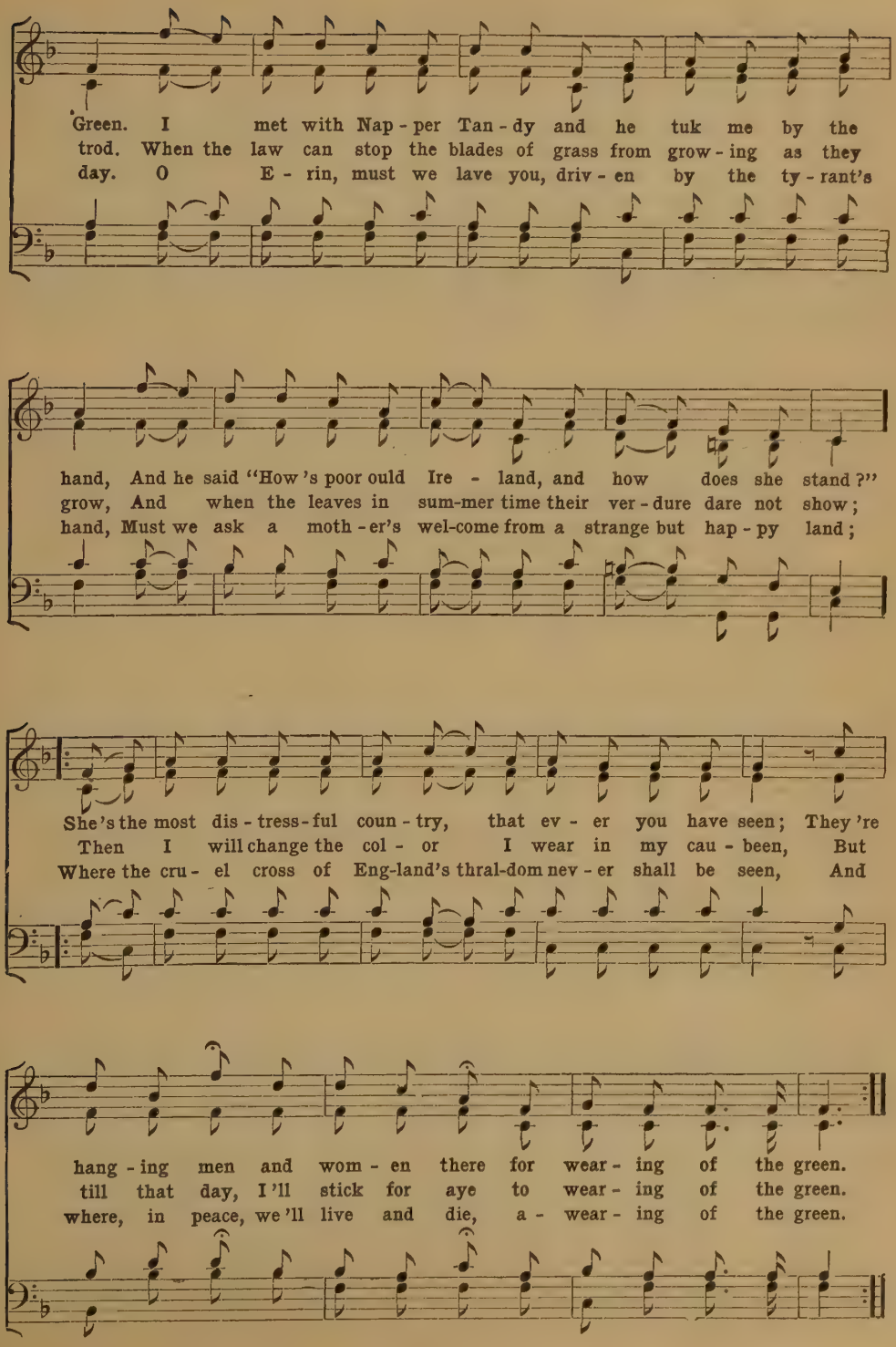
Alla marcia.
f
mf
1. March on, march on, our way a - long, While gai - ly beats the drum, dum di dum! With
2. March on, march on, my com-rades brave, With mus-kets flashing bright, dum di dum! The
3. March on, march on, our steps are light, Our hearts from fear are free, dum di dum! For
stead - y tramp and ring - ing song The way will short be-come, dum di dum!
stars and stripes a - bove us wave, And flaunt the morn-ing light, dum di dum!
free-dom's sa - cred cause we fight, For law and lib - er - ty, dum di dum!
p
f
ff
Tra la la la la dum! Tra la la la la dum! La la la la la la, dum di dum!
Tra la la la la dum! Tra la la la la dum! La la la la la la, dum di dum!
Tra la la la la dum! Tra la la la la dum! La la la la la la, dum di dum!
mf
cres.
With stead - y tramp and ring - ing song The way will short, be - come dum di dum!
The stars and stripes a - bove us wave, And flaunt the morn-ing light, dum di dum!
For Free-dom's sa - cred cause we fight, For law and lib - er - ty, dum di dum!

No. 47. THE WEARING OF THE GREEN

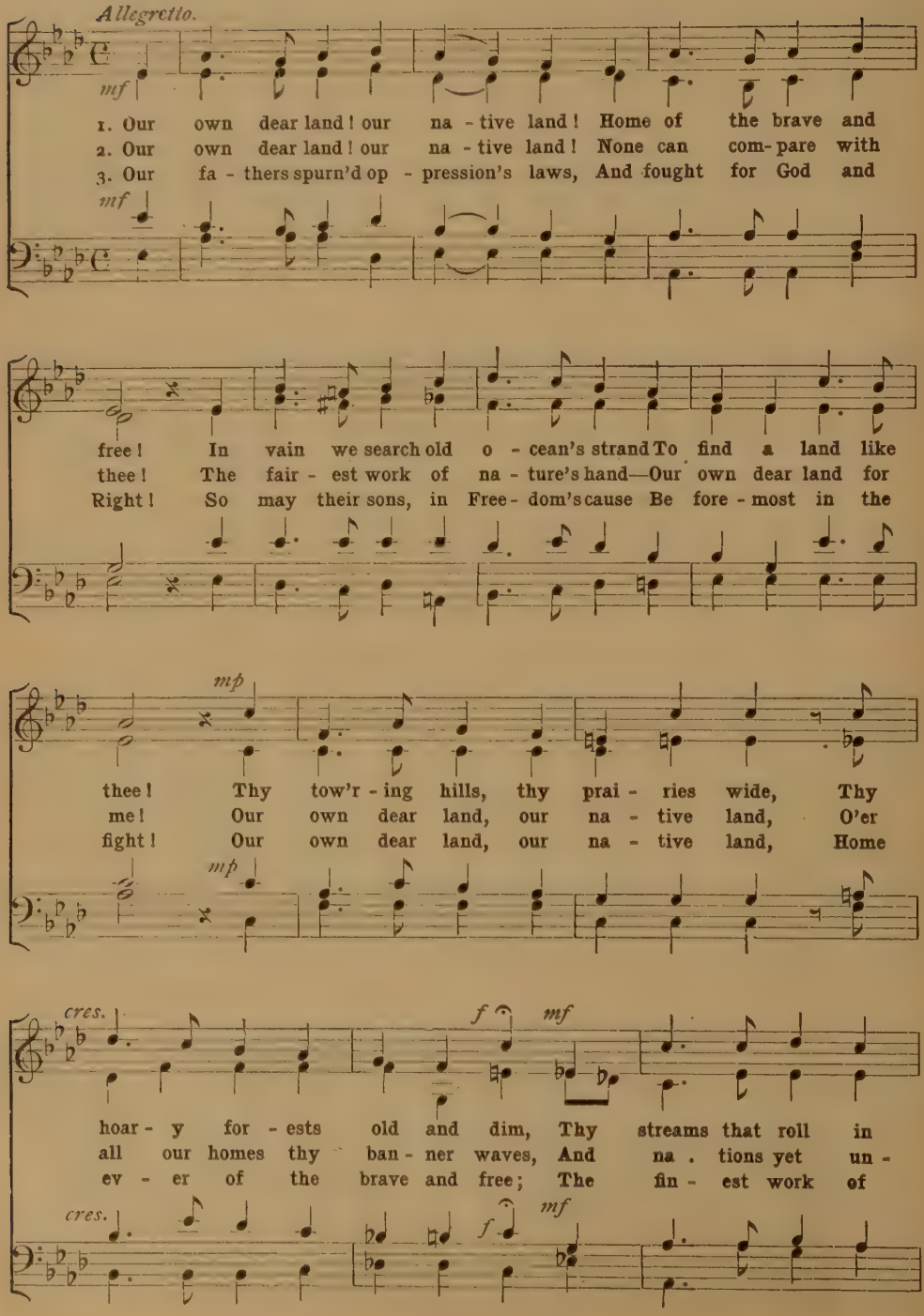
DION BOUCICAULT

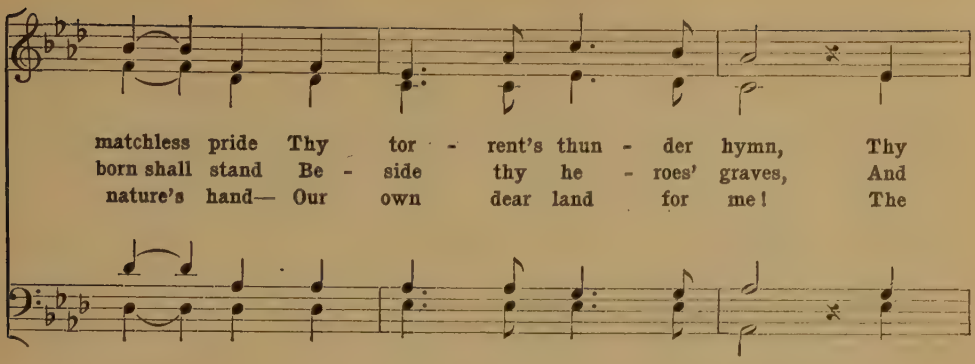
Moderato.

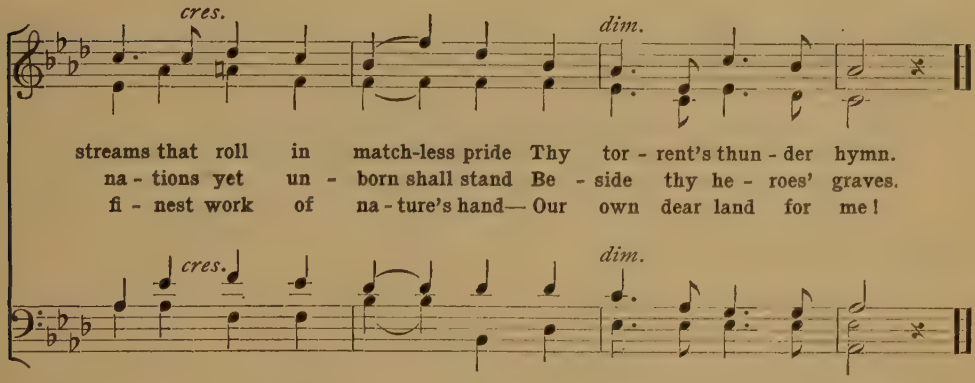
1. O Pad - dy, dear, and did you hear the news that's go - ing
2. Then since the col - or we must wear, is Eng - land's cru - el
3. But if at last our col - or should be torn from Ire - land's
round, The Sham-rock is for - bid by law to grow on I - rish
red, Sure Ire - land's sons will ne'er for - get, the blood that they have
heart, Her sons with shame and sor - row from the dear old soil will
ground; Saint Pat - rick's day no more we 'll keep. His col - or can't be
shed. You may take the sham-rock from your hat, and cast it on the
part. I've heard whis - per of a coun - try that lies far be - yant the
seen, For there 's a blood - y law a - gin' the Wear - in' o' the
sod, But 'twill take root and flour - ish still, tho' un - der - foot 't is
say, Where rich and poor stand e - qual, in the light of free - dom's


Green. I met with Nap - per Tan - dy and he tuk me by the
trod. When the law can stop the blades of grass from grow - ing as they
day. O E - rin, must we lave you, driv - en by the ty - rant's
hand, And he said "How 's poor ould Ire - land, and how does she stand ?"
grow, And when the leaves in sum-mer time their ver - dure dare not show;
hand, Must we ask a moth - er's wel-come from a strange but hap - py land;
She's the most dis - tress - ful coun - try, that ev - er you have seen; They 're
Then I will change the col - or I wear in my cau - been, But
Where the cru - el cross of Eng-land's thral-dom nev - er shall be seen, And
hang - ing men and wom - en there for wear - ing of the green.
till that day, I 'll stick for aye to wear - ing of the green.
where, in peace, we 'll live and die, a - wear - ing of the green.

No. 48. OUR OWN DEAR LAND


Allegretto.
mf
1. Our own dear land! our na - tive land! Home of the brave and
2. Our own dear land! our na - tive land! None can com- pare with
3. Our fa - thers spurn'd op - pression's laws, And fought for God and
mf
free! In vain we search old o - cean's strand To find a land like
thee! The fair - est work of na - ture's hand—Our own dear land for
Right! So may their sons, in Free - dom's cause Be fore - most in the
mp
thee! Thy tow'r - ing hills, thy prai - ries wide, Thy
me! Our own dear land, our na - tive land, O'er
fight! Our own dear land, our na - tive land, Home
mp
cres.
f
mf
hoar - y for - ests old and dim, Thy streams that roll in
all our homes thy ban - ner waves, And na . tions yet un -
ev - er of the brave and free; The fin - est work of
cres.
f
mf


matchless pride Thy tor - rent's thun - der hymn, Thy
born shall stand Be - side thy he - roes' graves, And
nature's hand— Our own dear land for me! The


cres.
dim.
streams that roll in match-less pride Thy tor - rent's thun - der hymn.
na - tions yet un - born shall stand Be - side thy he - roes' graves.
fi - nest work of na - ture's hand— Our own dear land for me!
cres.
dim.

No. 49. ANDREAS HOFER

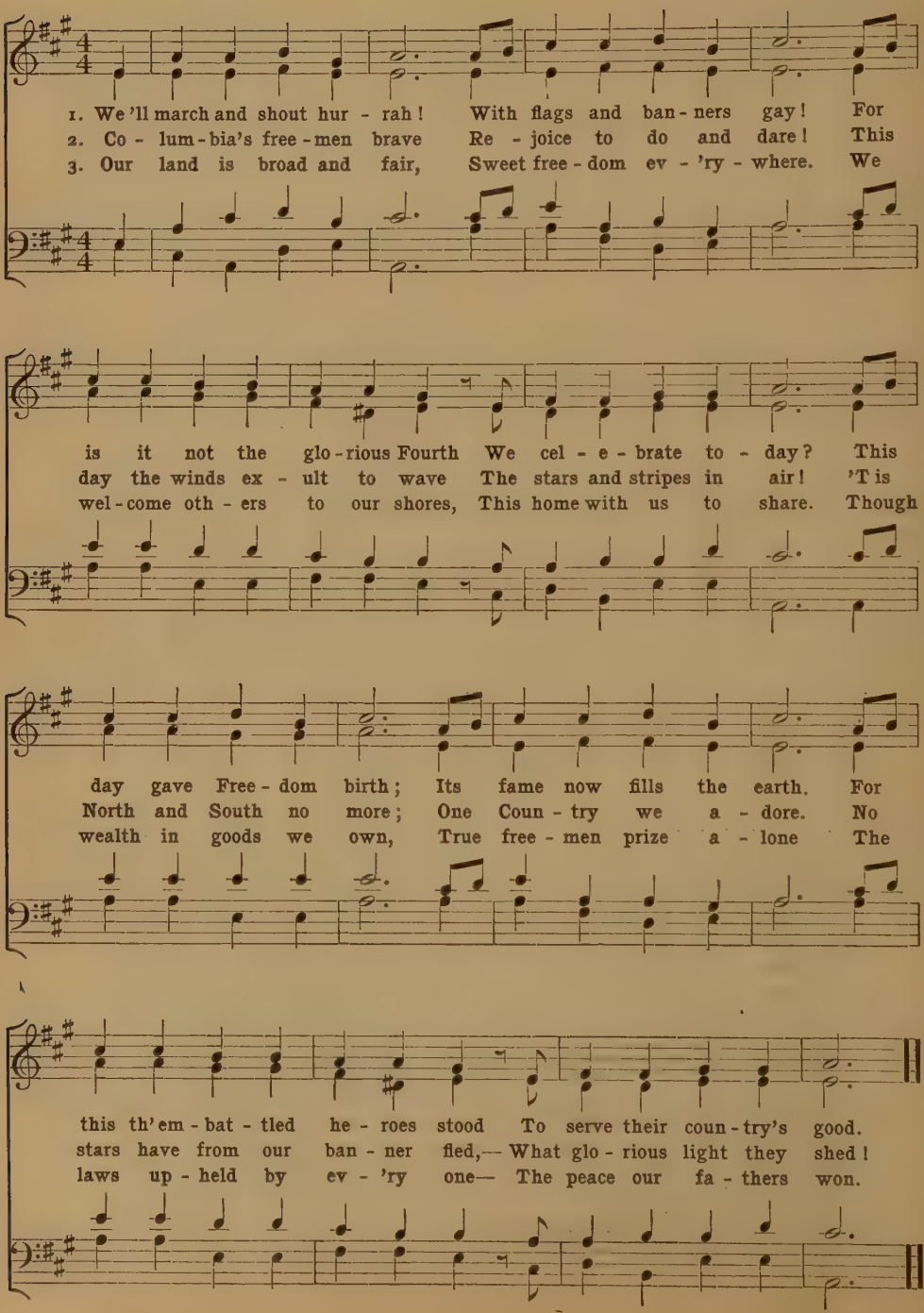
1 In Mantua in fetter'd cords
The faithful Hofer lay,
In Mantua the hostile hordes
Took his brave life away.
With grief his comrades' tears now flow,
All Germany is plunged in woe,
And mourned the loving band
Throughout his Tyrol-land,
And mourned the loving band
Throughout his Tyrol-land.

2 With hands fast bound behind him,
He marched with steady pace,
With courage still unflinching
To meet death face to face.
From Iselberg he oft had sent
That winged death to which he went,
In his own Tyrol-land,
His faithful Tyrol-land,
In his own Tyrol-land,
His faithful Tyrol-land.

3 The drummer now no longer
His faithful drum doth beat,
As Andreas Hofer marches
Beneath the gloomy gate;
Although in fetters he is free,
Upon the bastion form is he,
The man of Tyrol-land,
The man of Tyrol-land,
The man of Tyrol-land,
The man of Tyrol-land.

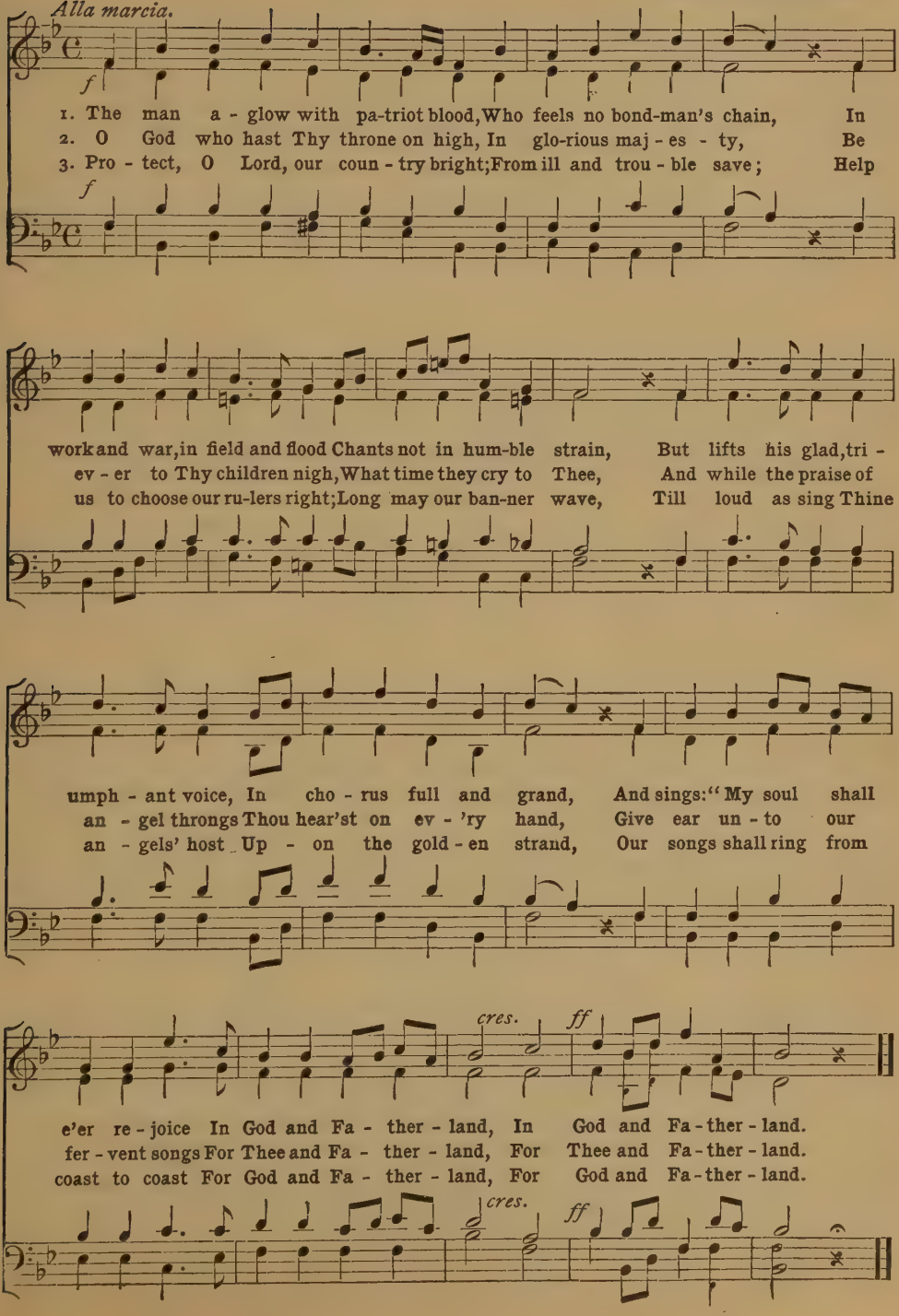
No. 50. THE GLORIOUS FOURTH

OLD MELODY


1. We 'll march and shout hur - rah! With flags and ban - ners gay! For
2. Co - lum - bia's free - men brave Re - joice to do and dare! This
3. Our land is broad and fair, Sweet free - dom ev - 'ry - where. We
is it not the glo - rious Fourth We cel - e - brate to - day? This
day the winds ex - ult to wave The stars and stripes in air! 'T is
wel - come oth - ers to our shores, This home with us to share. Though
day gave Free - dom birth; Its fame now fills the earth. For
North and South no more; One Coun - try we a - dore. No
wealth in goods we own, True free - men prize a - lone The
this th' em - bat - tled he - roes stood To serve their coun - try's good.
stars have from our ban - ner fled,— What glo - rious light they shed!
laws up - held by ev - 'ry one— The peace our fa - thers won.

No. 51. GOD AND FATHERLAND

NETHERLANDISH FOLKSONG


Alla marcia.
f
1. The man a - glow with pa-triot blood, Who feels no bond-man's chain, In
2. O God who hast Thy throne on high, In glo-rious maj - es - ty, Be
3. Pro - tect, O Lord, our coun - try bright; From ill and trou - ble save; Help
work and war, in field and flood Chants not in hum-ble strain, But lifts his glad, tri -
ev - er to Thy children nigh, What time they cry to Thee, And while the praise of
us to choose our ru-lers right; Long may our ban-ner wave, Till loud as sing Thine
umph - ant voice, In cho - rus full and grand, And sings: "My soul shall
an - gel throngs Thou hear'st on ev - 'ry hand, Give ear un - to our
an - gels' host Up - on the gold - en strand, Our songs shall ring from
cres.
ff
e'er re - joice In God and Fa - ther - land, In God and Fa - ther - land.
fer - vent songs For Thee and Fa - ther - land, For Thee and Fa - ther - land.
coast to coast For God and Fa - ther - land, For God and Fa - ther - land.
cres.
ff

No. 52. O THOU, MY AUSTRIA

Arranged from F. VON SUPPÉ

Tempo rubato.

mf

1. Where snow-crowned mountains rear their sum - mits t'ward the sky As tho' they
2. Yes, there, where Al - pine maids the gay - est dit - ties sing, Where youths the

m

con - verse held with clouds in heav'n on high, Where pure from sparkling springs flow waters
sweet - est flow'rs to blush-ing maid-ens bring, Where ech - oes far and near ring clear-ly

mp

crys-tal clear, Where chamois fleet are chased by youths who ne'er know fear, Who aim when
on the air, Where faith and love go hand and hand in un - ion fair, The land where

mp

cres.

far a - bove on rock - y steep they stand, Who aim when far a - bove on rock - y
faith and love go ev - er hand in hand; The land where faith and love go ev - er

cres.

ff
steep they stand; Yes! that is my Aus - tri - a! That is my
hand in hand; Yes! there is my Aus - tri - a! There is my
ff
rit.
Aus - tri - a! That is my Aus - tri - a, my Fa - ther - land.
Aus - tri - a! There is my Aus - tri - a, my Fa - ther - land.
rit.

No. 53. KNOW'ST THOU THE LAND*

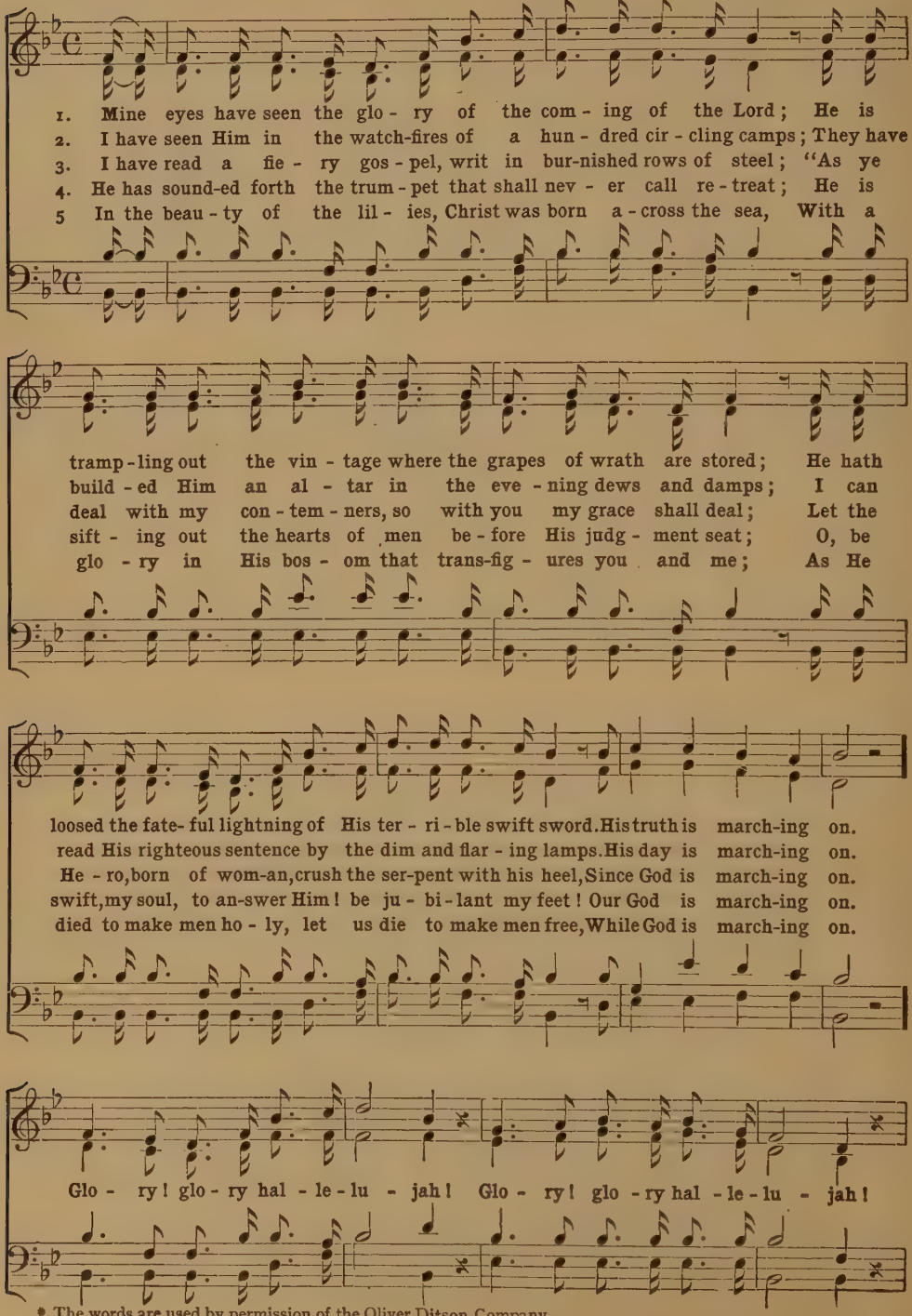
1 Knows't thou the land where fragrant citrons bloom,
Where golden fruits do pierce the branches' gloom?
A gentle breeze doth sweep the azure sky,
The myrtle blooms, the laurel towers on high?
Dost know it well, dost know it well,
With thee, with thee, I'd gladly dwell!
Yes, that is my native land, that is my native land.
That is my country fair, my Fatherland.

2 Knows't thou the land? knows't thou the pillared halls,
Where golden sunlight in its splendor falls?
The marble statues seem to say to me,
"Thou helpless child, what have they done to thee?"
Dost know it well, dost know it well?
With thee, with thee, I'd gladly dwell,
Yes, that is my native land, that is my native land,
That is my country fair, my Fatherland!

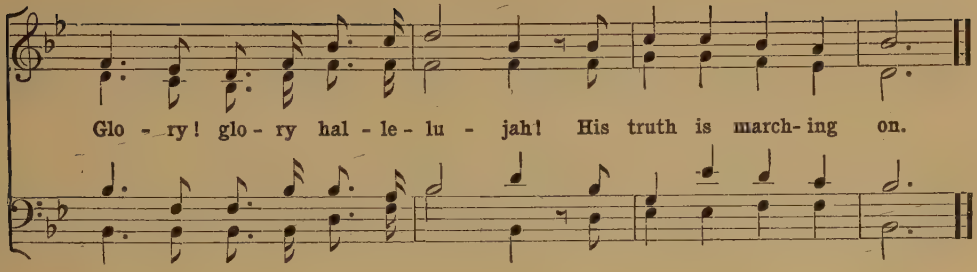
*In singing No. 53 to the music of No. 52, observe in all parts the slurs which stand above the soprano.

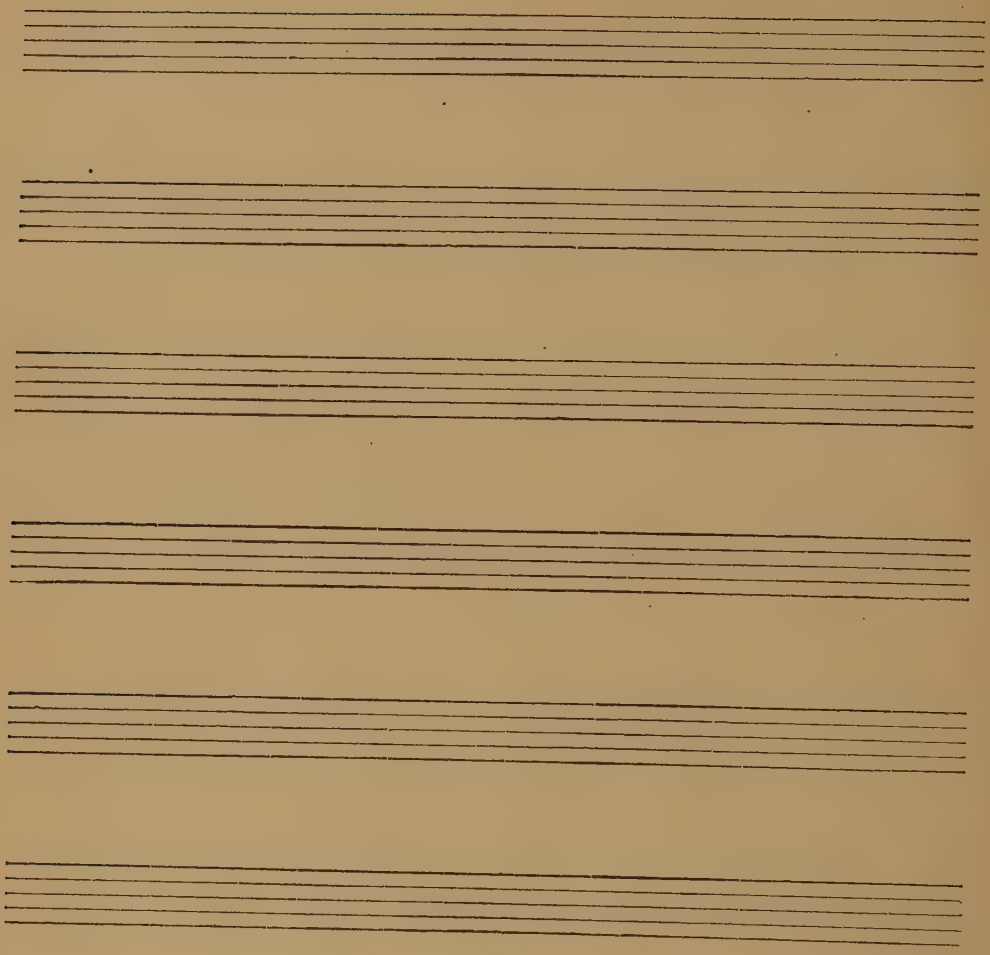
No. 54. BATTLE HYMN OF THE REPUBLIC *

JULIA WARD HOWE — Melody: "JOHN BROWN'S BODY"


1. Mine eyes have seen the glo - ry of the com - ing of the Lord; He is
2. I have seen Him in the watch-fires of a hun - dred cir - cling camps; They have
3. I have read a fie - ry gos - pel, writ in bur-nished rows of steel; "As ye
4. He has sound-ed forth the trum - pet that shall nev - er call re - treat; He is
5 In the beau - ty of the lil - ies, Christ was born a - cross the sea, With a
tramp - ling out the vin - tage where the grapes of wrath are stored; He hath
build - ed Him an al - tar in the eve - ning dews and damps; I can
deal with my con - tem - ners, so with you my grace shall deal; Let the
sift - ing out the hearts of men be - fore His judg - ment seat; O, be
glo - ry in His bos - om that trans-fig - ures you and me; As He
loosed the fate- ful lightning of His ter - ri - ble swift sword. His truth is march-ing on.
read His righteous sentence by the dim and flar - ing lamps. His day is march-ing on.
He - ro, born of wom-an, crush the ser-pent with his heel, Since God is march-ing on.
swift, my soul, to an-swer Him! be ju - bi - lant my feet! Our God is march-ing on.
died to make men ho - ly, let us die to make men free, While God is march-ing on.
Glo - ry! glo - ry hal - le - lu - jah! Glo - ry! glo - ry hal - le - lu - jah!

* The words are used by permission of the Oliver Ditson Company.


Glo - ry! glo - ry hal - le - lu - jah! His truth is march- ing on.



Part III

SCHOOL AND COLLEGE SONGS

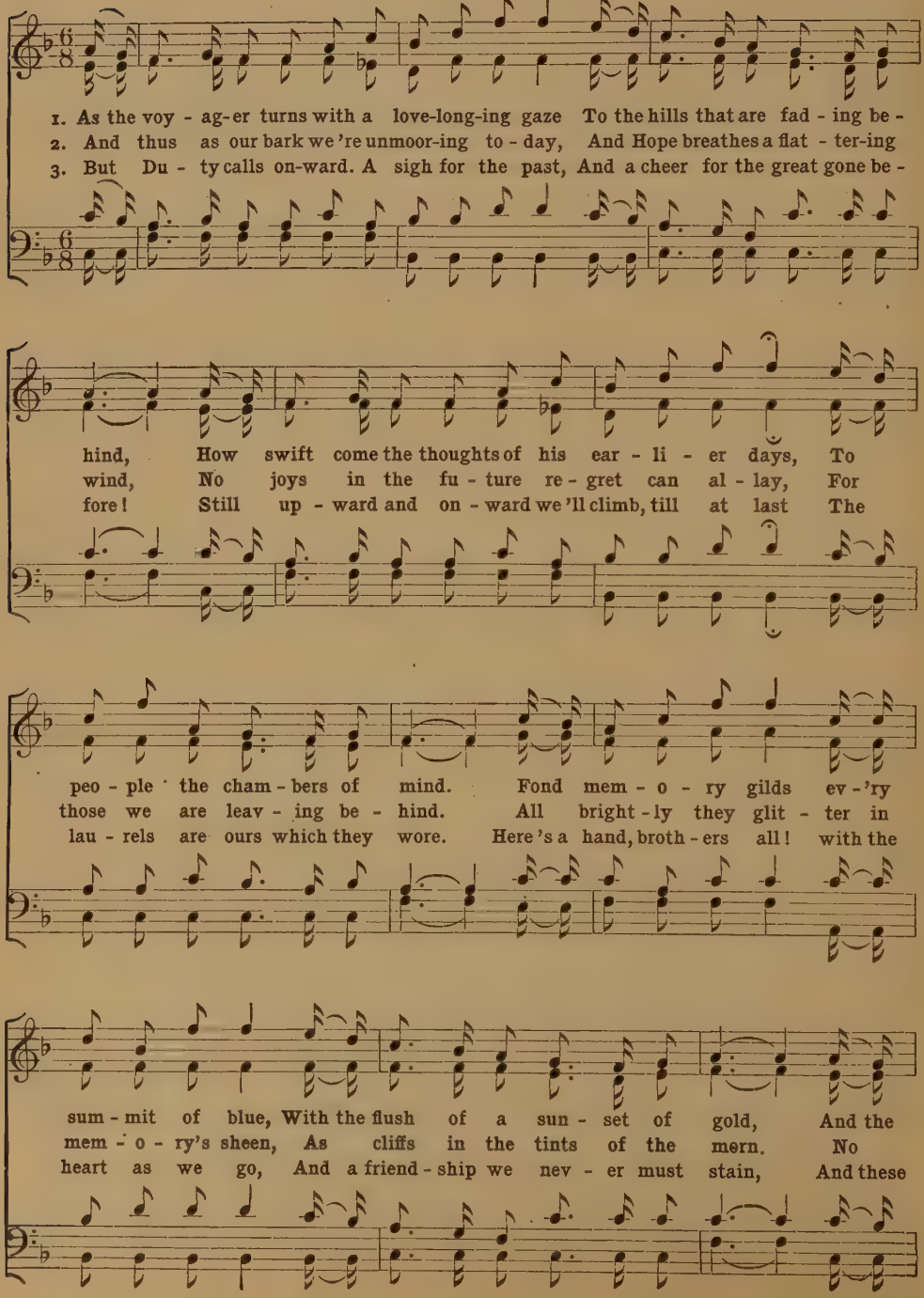
No. 1. 'NEATH THE ELMS

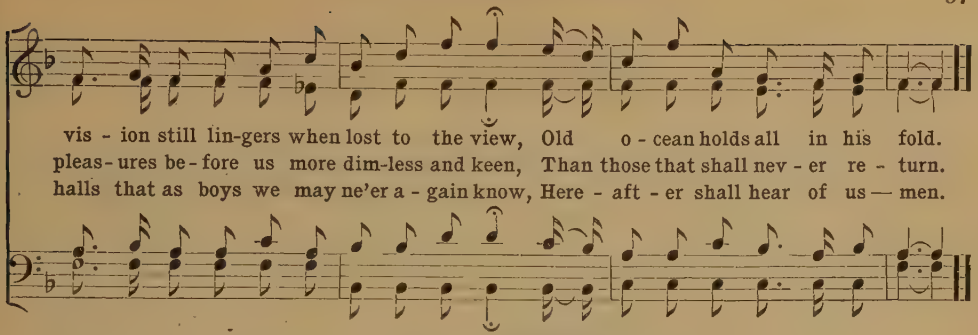
(MIXED VOICES) GERMAN AIR

Moderato.
1. Winds of night, a - round us sigh - ing, In the elm trees murmur low, In the
2. Stars of night in si - lence yearn - ing, Pure and soft as maid-en's eyes, Pure and
elm trees murmur low; Let no ru-der sounds re - ply - ing, Break our hap-py voi - ces' flow.
soft as maiden's eyes, Sweet the hour when your returning, Bids our merry songs a - rise!
'T is a jol - ly life we lead, Care and trou - ble we de - fy; Let the short-lived hours
See the full moon, ris-ing, weaves Robes of light o'er tower and hall; Thro' the slowly lift-ing
speed, Run-ning smoothly, quick-ly by; Till the darkness fades a - way, And the
leaves Sil - ver lan - ces flash and fall! Loud - er yet the cho - rus raise—Friendship
morning light we hail, We will sing with cheerful hearts, Songs of home and of dear old Yale.
lasts when youth must fail—Jolly, jolly are the days 'Neath the elms of dear old Yale.

No 2. GRADUATION SONG

DAVENANT


1. As the voy - ag-er turns with a love-long-ing gaze To the hills that are fad - ing be -
2. And thus as our bark we 're unmoor-ing to - day, And Hope breathes a flat - ter-ing
3. But Du - ty calls on-ward. A sigh for the past, And a cheer for the great gone be -
hind, How swift come the thoughts of his ear - li - er days, To
wind, No joys in the fu - ture re - gret can al - lay, For
fore! Still up - ward and on - ward we 'll climb, till at last The
peo - ple the cham - bers of mind. Fond mem - o - ry gilds ev - 'ry
those we are leav - ing be - hind. All bright - ly they glit - ter in
lau - rels are ours which they wore. Here 's a hand, broth - ers all! with the
sum - mit of blue, With the flush of a sun - set of gold, And the
mem - o - ry's sheen, As cliffs in the tints of the mern. No
heart as we go, And a friend - ship we nev - er must stain, And these


vis - ion still lin-gers when lost to the view, Old o - cean holds all in his fold.
pleas - ures be - fore us more dim-less and keen, Than those that shall nev - er re - turn.
halls that as boys we may ne'er a - gain know, Here - aft - er shall hear of us — men.

No. 3. FAIR HARVARD

1 Fair Harvard! thy sons to thy jubilee throng,
And with blessings surrender thee o'er
By these festival rites, from the age that is past,
To the age that is waiting before:
O relic and type of our ancestors' worth,
That has long kept their memory warm;
First flower of their wilderness! Star of their night,
Calm rising through change and through storm.

2 To thy bowers we wended in the bloom of our youth,
From the home of our infantile years,
When our fathers had warned and our mothers had prayed,
And our sisters had blest, through their tears;
Thou then wert our parent—the nurse of our souls,—
We were moulded to manhood by thee,
Till, freighted with treasure-thoughts, friendships, and hopes,
Thou didst launch us on Destiny's sea.

3 When, as pilgrims, we come to revisit thy halls,
To what kindlings the season gives birth!
Thy shades are more soothing, thy sunlight more dear,
Than descend on less privileged earth;
For the good and the great, in their beautiful prime,
Through thy precincts have musingly trod,
As they girded their spirits, or deepened the streams
That make glad the fair city of God.

4 Farewell! be thy destinies onward and bright!
To thy children the lesson still give,
With freedom to think, and with patience to bear,
And for Right ever bravely to live:
Let not moss-covered Error moor thee at its side,
As the world on Truth's current glides by;
Be the herald of Light, and the bearer of Love,
Till the stock of the Puritan die.

No. 4. THOSE ENDEARING YOUNG CHARMS

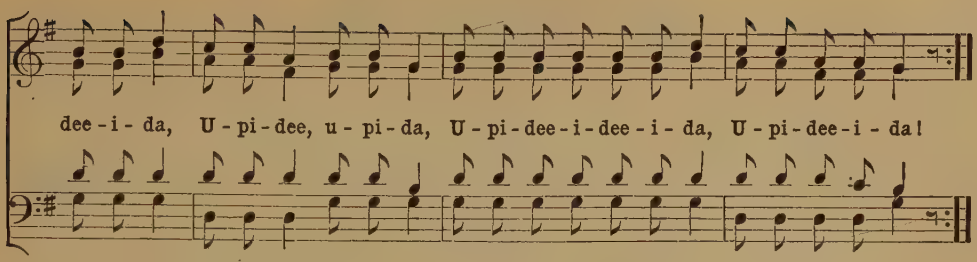
1 Believe me, if all those endearing young charms,
Which I gaze on so fondly to-day,
Were to change by to-morrow and fleet from my arms,
Like fairy gifts fading away,
Thou wouldst still be adored as this moment thou art:
Let thy loveliness fade as it will,
And around the dear ruin, each wish of my heart,
Would entwine itself verdantly still.

2 It is not while beauty and youth are thine own,
And thy cheek 's unprofaned by a tear,
That the fervor and faith of a soul can be known,
To which time will but make thee more dear,
O the heart that has truly loved, never forgets,
But as truly loves on to the close:
As the sunflower turns on her god when he sets,
The same look that she gave when he rose.

No. 5. UPIDEE

1. The shades of night were falling fast, U - pi - dee, u - pi - da, As thro' an Alpine village passed,
2. His brow was sad; his eye beneath, U - pi - dee, u - pida, Flash'd like a falchion from its sheath,
3. "O stay," the maiden said, "and rest," U-pi - dee, u - pi -da, "Thy weary head upon this breast,"
rit.
U - pi - dee - i - da! A youth who bore, 'mid snow and ice, A banner with the strange de-vice,—
U - pi - dee - i - da! And like a sil - ver clar - ion rung The accents of that unknown tongue—
U - pi - dee - i - da! A tear stood in his light blue eye, But still he answered with a sigh—
rit.
U - pi - dee - i - dee - i - da, U - pi - dee, u - pi - da, U - pi - dee - i - dee - i - da,
U - pi - dee - i - da. * R-r-r-r-r-r-r-r-r-r-r-r-r-r-r-r-r-r-r-r-r-r-r yah yah yah yah, U-pi-dee-i -

* The r must be strongly rolled.



4 At break of day, as heavenward
The pious monks of St. Bernard
Uttered the oft-repeated prayer,
A voice cried through the startled air—
Upidee!

5 A traveller, by the faithful hound,
Half buried by the snow was found,
Still grasping in his hand of ice
That banner with the strange device—
Upidee!

No. 6. UPIDEE

ANOTHER VERSION

1 The shades of night were a-comin' down swift,
And the snow was a-heapin' up drift on drift,
Through a Yankee village a youth did go,
Carryin' a flag with this mot-to—
Upidee!

2 O'er his high forehead curled copious hair,
He 'd a Roman nose and complexion fair;
He 'd a bright blue eye and an auburn lash,
And he ever kept a-shoutin' thro' his mous-
tache— Upidee!

3 "O, don't go up," said an old man, "stop!
It 's blowing gales up there on top;
You 'll tumble off on the other side,"
But the hurrying stranger still replied—
Upidee!

4 "O, don't go up such a shocking bad night,
Come rest in this lap!" said a maiden bright;
A tear on his Roman nose did come,
But still he remarked, as up he clumb—
Upidee!

5 "Look out for the branch of the sycamore tree,
Dodge the rolling stones, if any you see!"
So saying the farmer went to bed,
But that singular voice replied, overhead—
Upidee!

6 He saw thro' the windows, as he kep' a-gettin'
A number of fairies sitting at supper; [upper,
He eyed those slippery rocks very keen,
And fled as he cried, and cried while a-fleein'—
Upidee!

7 About quarter past six the next forenoon,
A man accidentally going up soon,
Heard spoken above him, as much as twice,
These very same words, in a very weak voice—
Upidee!

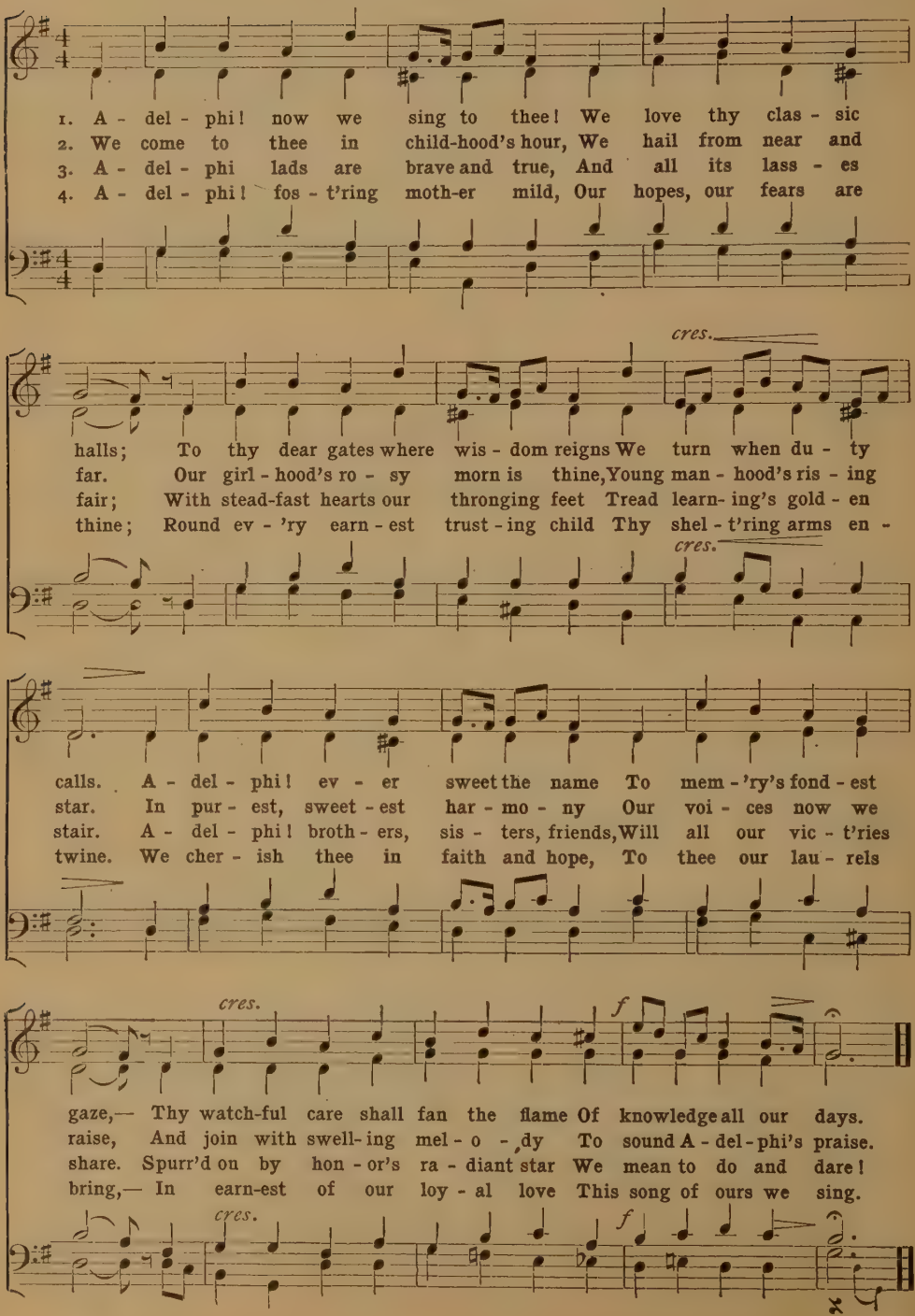
8 Not far, I believe, from a quarter of seven,
He was slow getting up, the road being uneven,
He found, buried up in the snow and ice,
The boy and the flag with the strange device—
Upidee!

9 Yes, he 's dead, defunct, without any doubt,
The lamp of his life entirely gone out:
On the drear hill-side the youth was a-layin',
And there was no more use for him to be
sayin'— Upidee!

No. 7. ADELPHI SCHOOL SONG

(INSCRIBED TO THE CLASS OF '94)

F. R.


1. A - del - phi! now we sing to thee! We love thy clas - sic
2. We come to thee in child-hood's hour, We hail from near and
3. A - del - phi lads are brave and true, And all its lass - es
4. A - del - phi! fos - t'ring moth-er mild, Our hopes, our fears are
cres.
halls; To thy dear gates where wis - dom reigns We turn when du - ty
far. Our girl - hood's ro - sy morn is thine, Young man - hood's ris - ing
fair; With stead-fast hearts our thronging feet Tread learn- ing's gold - en
thine; Round ev - 'ry earn - est trust - ing child Thy shel - t'ring arms en -
cres.
calls. A - del - phi! ev - er sweet the name To mem - 'ry's fond - est
star. In pur - est, sweet - est har - mo - ny Our voi - ces now we
stair. A - del - phi! broth - ers, sis - ters, friends, Will all our vic - t'ries
twine. We cher - ish thee in faith and hope, To thee our lau - rels
cres.
f
gaze,— Thy watch-ful care shall fan the flame Of knowledge all our days.
raise, And join with swell- ing mel - o - dy To sound A - del - phi's praise.
share. Spurr'd on by hon - or's ra - diant star We mean to do and dare!
bring,— In earn-est of our loy - al love This song of ours we sing.
cres.
f

No. 8. UBI BENE, IBI PATRIA

GERMAN STUDENT SONG

Moderato.
mf
1. All the world a - round I'm straying, Ev - 'ry sea and moun - tain o'er;
2. All my goods weigh not a feath-er, And my blood is nev - er old;
3. In my heart are all my treas-ures— Joys no hand can take a - way;
mf
Vivace.
ff
Free as air, I'm nev - er staying On the North or Southern shore. Merry here, and merry there,
Ev-'ry-where I feast with princes, Ev'rywhere in halls of gold, Hun-gry here, and hungry there,
Who would pine for Mammon's pleasures, Death can darken in a day, Merry here, and merry there,
ff
U - bi Be - ne, i - bi Pa - tri - a, U - bi Be - ne, i - bi Pa - tri - a.

4 While my pipe is yet beside me,
And my beer remains to foam,
With a hat and coat to hide me,
Everywhere I 'll gaily roam.
‖ : Drinking here, and smoking there, : ‖
‖ : Ubi Bene, ibi Patria. : ‖

5 In the bowl I 'm ever heeding
Love's delicious, maddening glow;
Now in northland humbly pleading,
Now where southern breezes blow.
‖ : Kissing here, and drinking there, : ‖
‖ : Ubi Bene, ibi Patria. : ‖

6 So through life I 'm smoothly gliding
On a calm and shining sea,
Sorrow's clouds in kisses hiding,
And in wine's sweet revelry.
‖ : Merry here, and merry there, : ‖
‖ : Ubi Bene, ibi Patria. : ‖

7 By and by shall Death's grim shadows
On this useless clay be laid;
Then I 'll clasp the cooling meadows
In the golden land of shade!
‖ : Merry here, and merry there, : ‖
‖ : Ubi Bene, ibi Patria. : ‖

No. 9. ELI YALE

Solo.
Chorus.
1. As Fresh - men first we come to Yale, Fol de rol de
2. As Soph - o - mores we have a task,
3. In Jun - ior year we take our ease,
ff
Solo.
rol rol rol, Ex - am - in - a - tions make us pale,
'T is best per - formed with torch and mask,
We smoke our pipes and sing our glees,
Chorus.
Presto.
fol de rol de rol rol rol. El - i - E - li - E - li - Yale, Fol de rol de
rol rol rol, E - li - E - li - E - li Yale, Fol de rol de rol rol rol.

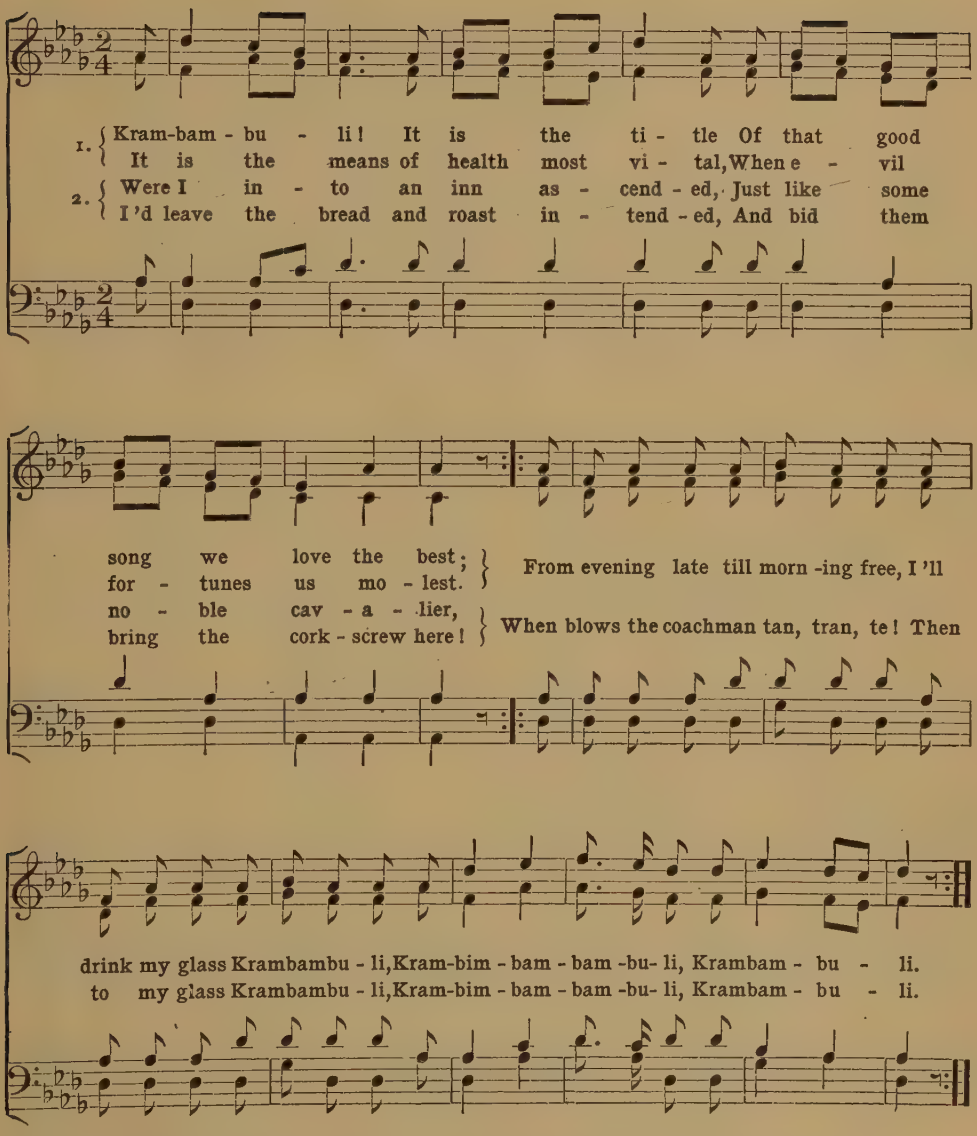
4 In Senior year we act our parts,
In making love and winning hearts.

5 And then into the world we come;
We 've made good friends and studied some.

Adagio. 6 The saddest tale we have to tell,
Is when we bid our friends farewell.

A tempo. 7 And till the sun and moon shall pale,
We 'll love and reverence Mother Yale.

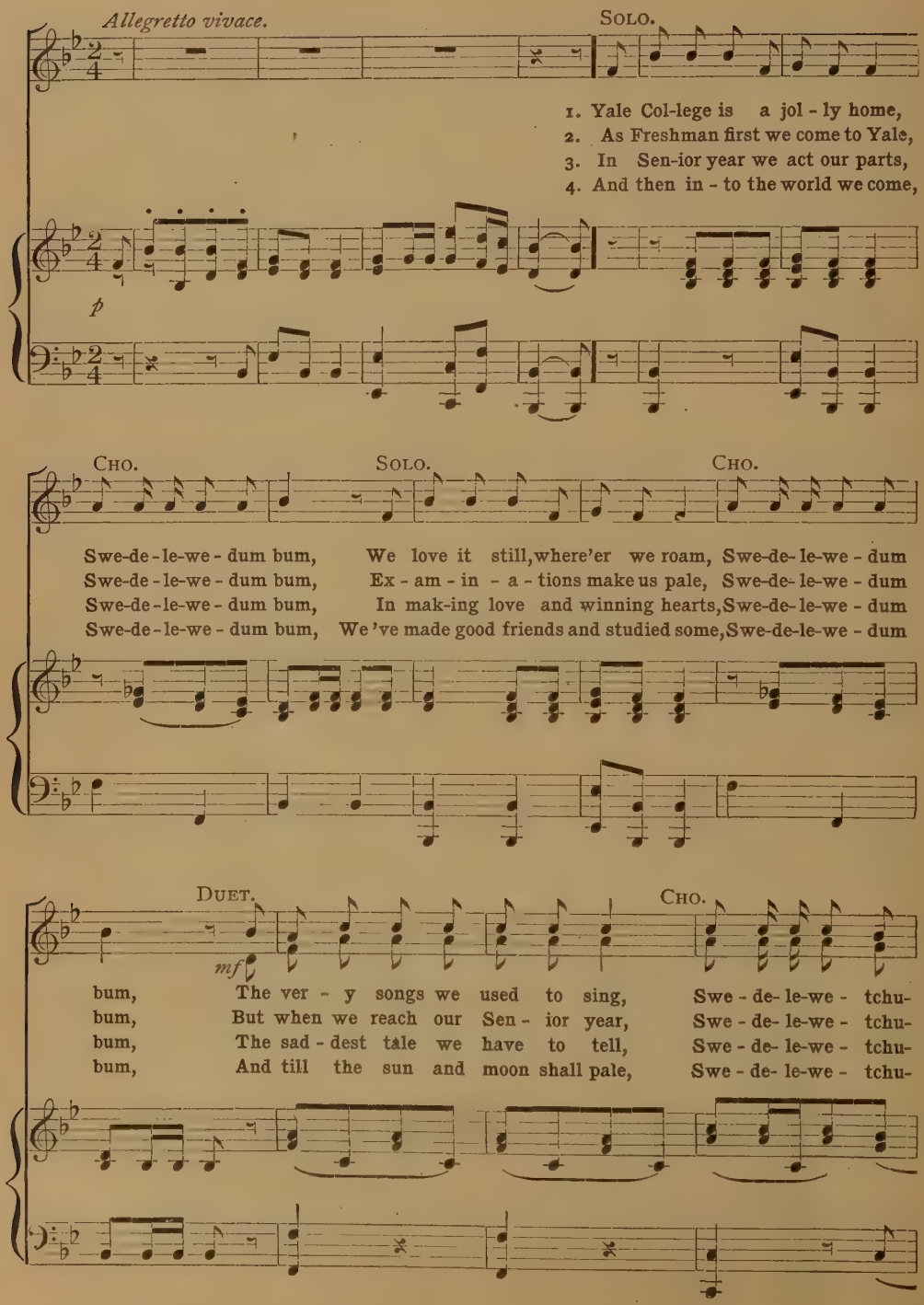
No. 10. KRAMBAMBULI

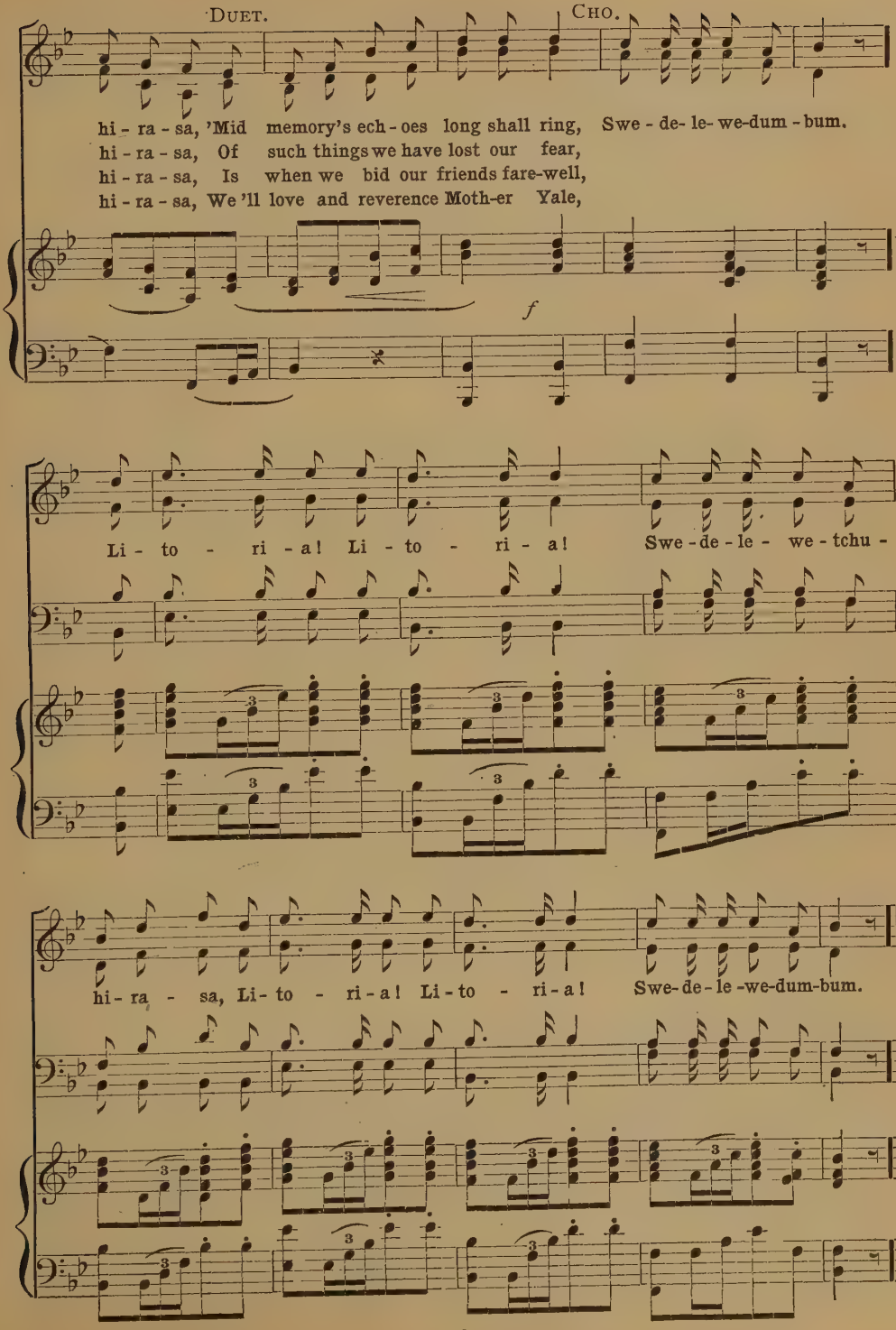

1. Kram-bam - bu - li! It is the ti - tle Of that good
It is the means of health most vi - tal, When e - vil
2. Were I in - to an inn as - cend - ed, Just like some
I'd leave the bread and roast in - tend - ed, And bid them
song we love the best;
for - tunes us mo - lest.
no - ble cav - a - lier,
bring the cork - screw here!
From evening late till morn -ing free, I'll
When blows the coachman tan, tran, te! Then
drink my glass Krambambu - li, Kram-bim - bam - bam -bu- li, Krambam - bu - li.
to my glass Krambambu - li, Kram-bim - bam - bam -bu- li, Krambam - bu - li.

3 Were I a prince of power unbounded,
Like Kaiser Maximilian;
For me were there an order founded,
'T is this device I'd hang thereon,
"Toujours fidele et sans souci,
C'est l'ordre du Krambambuli,"
Kram-bim-bam-bambuli, Krambambuli,

4 Krambambuli! it still shall cheer me,
When every other joy is past,
Where o'er the glass, friend, death draws near me,
To mar my pleasure at the last,
'T is then we'll drink in company
The last glass of Krambambuli,
Kram-bim-bam-bambuli, Krambambuli!

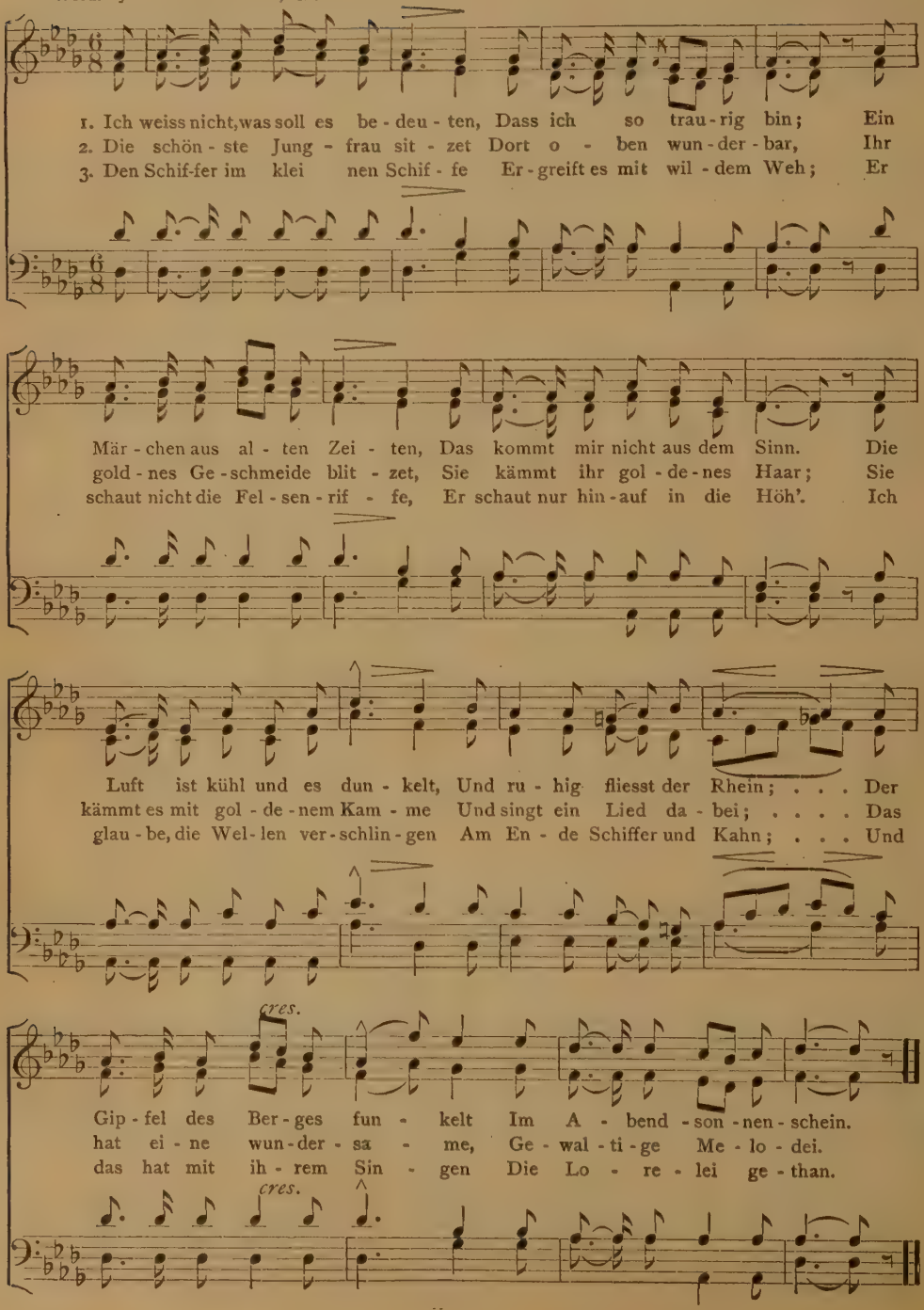
No. 11. LITORIA


Allegretto vivace.
Solo.
1. Yale Col-lege is a jol - ly home,
2. As Freshman first we come to Yale,
3. In Sen-ior year we act our parts,
4. And then in - to the world we come,
p
Cho.
Solo.
Cho.
Swe-de-le-we - dum bum, We love it still, where'er we roam, Swe-de-le-we - dum
Swe-de-le-we - dum bum, Ex - am - in - a - tions make us pale, Swe-de-le-we - dum
Swe-de-le-we - dum bum, In mak-ing love and winning hearts, Swe-de-le-we - dum
Swe-de-le-we - dum bum, We 've made good friends and studied some, Swe-de-le-we - dum
Duet.
Cho.
mf
bum, The ver - y songs we used to sing, Swe - de- le-we - tchu-
bum, But when we reach our Sen - ior year, Swe - de- le-we - tchu-
bum, The sad - dest tale we have to tell, Swe - de- le-we - tchu-
bum, And till the sun and moon shall pale, Swe - de- le-we - tchu-


DUET.
CHO.
hi - ra - sa, 'Mid memory's ech - oes long shall ring, Swe - de- le- we-dum - bum.
hi - ra - sa, Of such things we have lost our fear,
hi - ra - sa, Is when we bid our friends fare-well,
hi - ra - sa, We 'll love and reverence Moth-er Yale,
f
Li - to - ri - a! Li - to - ri - a! Swe - de - le - we - tchu -
hi - ra - sa, Li - to - ri - a! Li - to - ri - a! Swe-de-le -we-dum-bum.

No. 12. DIE LORELEI

Words by HEINRICH HEINE, 1822 FR. SILCHER


1. Ich weiss nicht, was soll es be - deu - ten, Dass ich so trau - rig bin; Ein
2. Die schön - ste Jung - frau sit - zet Dort o - ben wun - der - bar, Ihr
3. Den Schif-fer im klei nen Schif - fe Er - greift es mit wil - dem Weh; Er
Mär - chen aus al - ten Zei - ten, Das kommt mir nicht aus dem Sinn. Die
gold - nes Ge - schmeide blit - zet, Sie kämmt ihr gol - de - nes Haar; Sie
schaut nicht die Fel - sen - rif - fe, Er schaut nur hin - auf in die Höh'. Ich
Luft ist kühl und es dun - kelt, Und ru - hig fliesst der Rhein; . . . Der
kämmt es mit gol - de - nem Kam - me Und singt ein Lied da - bei; . . . . Das
glau - be, die Wel - len ver - schlin - gen Am En - de Schiffer und Kahn; . . . Und
cres.
Gip - fel des Ber - ges fun - kelt Im A - bend - son - nen - schein.
hat ei - ne wun - der - sa - me, Ge - wal - ti - ge Me - lo - dei.
das hat mit ih - rem Sin - gen Die Lo - re - lei ge - than.
cres.

No. 13. THE LORELEY *

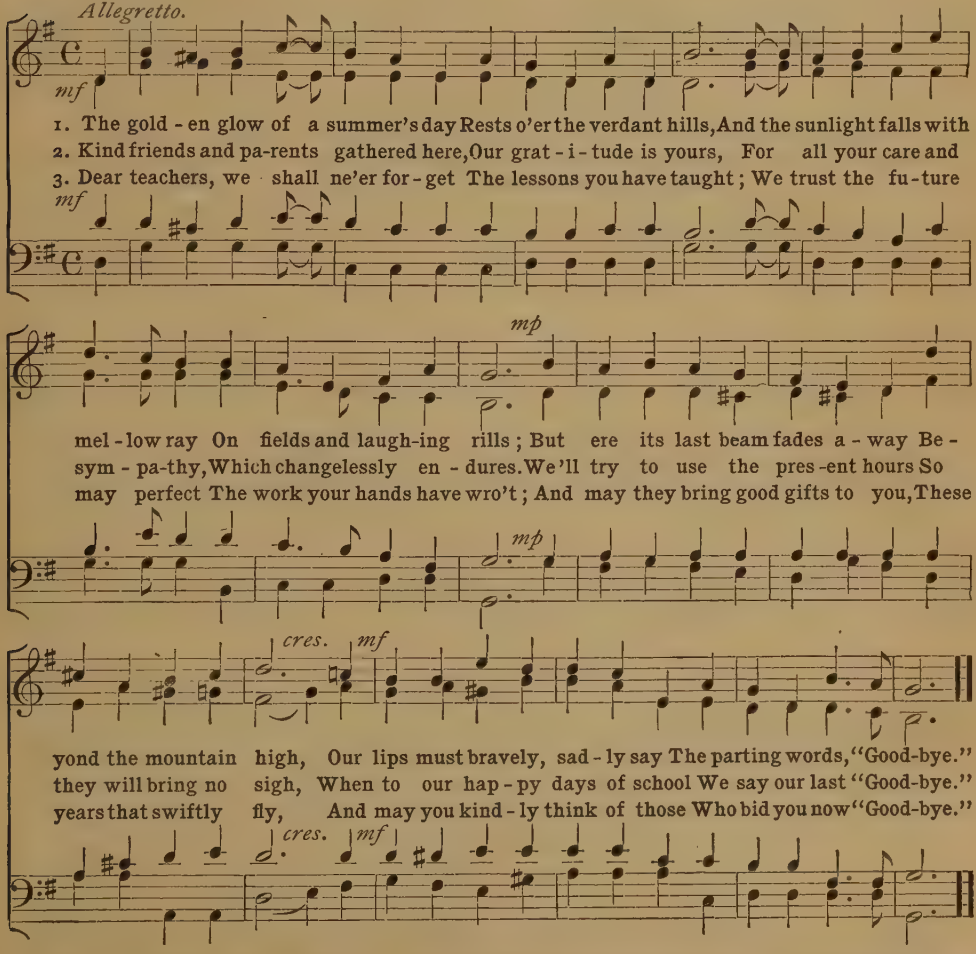
1 I know not whence it cometh
That I am often sad,
A story of days departed
Will ne'er from my memory fade.
The air grows cool in the twilight,
And calm the Rhine flows on;
The mountain brow is gleaming
In light of setting sun.

2 On yonder height there sitteth
A maiden wondrous fair.
Her golden jewels sparkle;
She combs her golden hair;
With comb of gold she combs it
And sings, so plaintively,
A strain of wondrous beauty,
A potent melody.

3 In tiny skiff, the boatman
Is seized with a wild, wild woe.
He gazeth on high unceasing;
He heeds not the cliffs below.
I fear me the skiff and the boatman
Will both 'neath the waters drown,
And this, with her wondrous singing,
The Loreley has done.

No. 14. VALEDICTORY

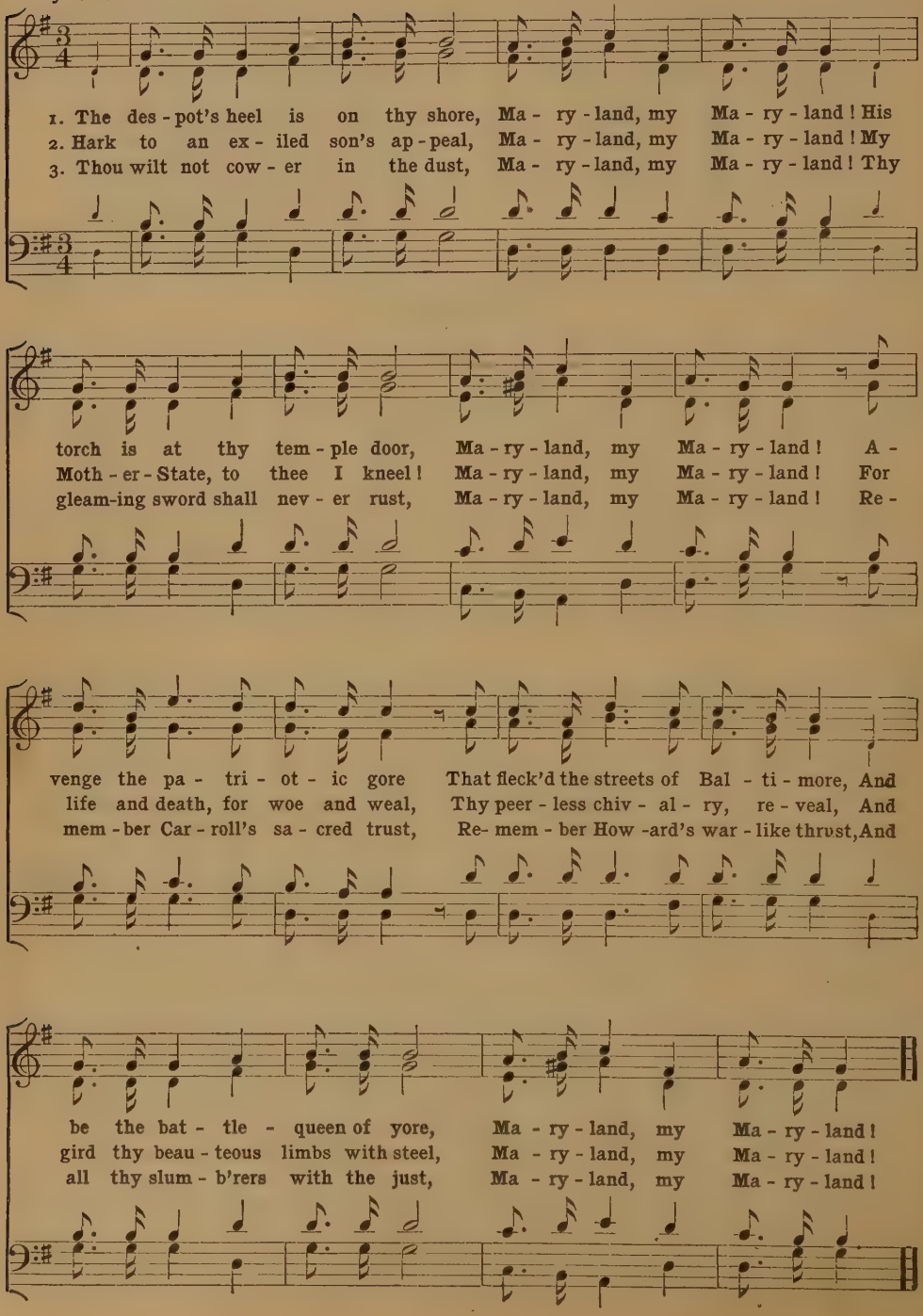
A. F. SHOALS H. C. KING. ARR.


Allegretto.
mf
1. The gold - en glow of a summer's day Rests o'er the verdant hills, And the sunlight falls with
2. Kind friends and pa-rents gathered here, Our grat - i - tude is yours, For all your care and
3. Dear teachers, we shall ne'er for - get The lessons you have taught; We trust the fu - ture
mf
mp
mel - low ray On fields and laugh-ing rills; But ere its last beam fades a - way Be -
sym - pa-thy, Which changelessly en - dures. We'll try to use the pres - ent hours So
may perfect The work your hands have wro't; And may they bring good gifts to you, These
mp
cres.
mf
yond the mountain high, Our lips must bravely, sad - ly say The parting words, "Good-bye."
they will bring no sigh, When to our hap - py days of school We say our last "Good-bye."
years that swiftly fly, And may you kind - ly think of those Who bid you now "Good-bye."
cres.
mf

* There is a dark rock which overhangs the swift-flowing Rhine, sending weird echoes back upon the passing voyager. At its foot a rapid and a whirlpool were, in old times, the terror of the fishermen, and these simple men conjured up legends of a winning but wicked maiden, who enticed them into the toils of the boiling current by her siren voice.

No. 15. MY MARYLAND

JAS. R. RANDALL — Arranged from "LAURIGER HORATIUS"


1. The des - pot's heel is on thy shore, Ma - ry - land, my Ma - ry - land ! His
2. Hark to an ex - iled son's ap - peal, Ma - ry - land, my Ma - ry - land ! My
3. Thou wilt not cow - er in the dust, Ma - ry - land, my Ma - ry - land ! Thy
torch is at thy tem - ple door, Ma - ry - land, my Ma - ry - land ! A -
Moth - er - State, to thee I kneel ! Ma - ry - land, my Ma - ry - land ! For
gleam-ing sword shall nev - er rust, Ma - ry - land, my Ma - ry - land ! Re -
venge the pa - tri - ot - ic gore That fleck'd the streets of Bal - ti - more, And
life and death, for woe and weal, Thy peer - less chiv - al - ry, re - veal, And
mem - ber Car - roll's sa - cred trust, Re- mem - ber How - ard's war - like thrust, And
be the bat - tle - queen of yore, Ma - ry - land, my Ma - ry - land !
gird thy beau - teous limbs with steel, Ma - ry - land, my Ma - ry - land !
all thy slum - b'rers with the just, Ma - ry - land, my Ma - ry - land !

No. 16. LAURIGER HORATIUS *

[The English version is by L. W. FITCH]

1 Lauriger Horatius,
Quam dixisti verum,
Fugit Euro citius,
Tempus edax rerum.

CHORUS. Ubi sunt, O, pocula,
Dulciora melle,
Rixae, pax et oscula,
Rubentis puellae.

2 Crescit uva molliter,
Et puella crescit;
Sed poeta turpiter,
Sitiens canescit.

3 Quid juvat aeternitas
Nominis, amare
Nisi terrae filias
Licet, et potare!

No. 17.

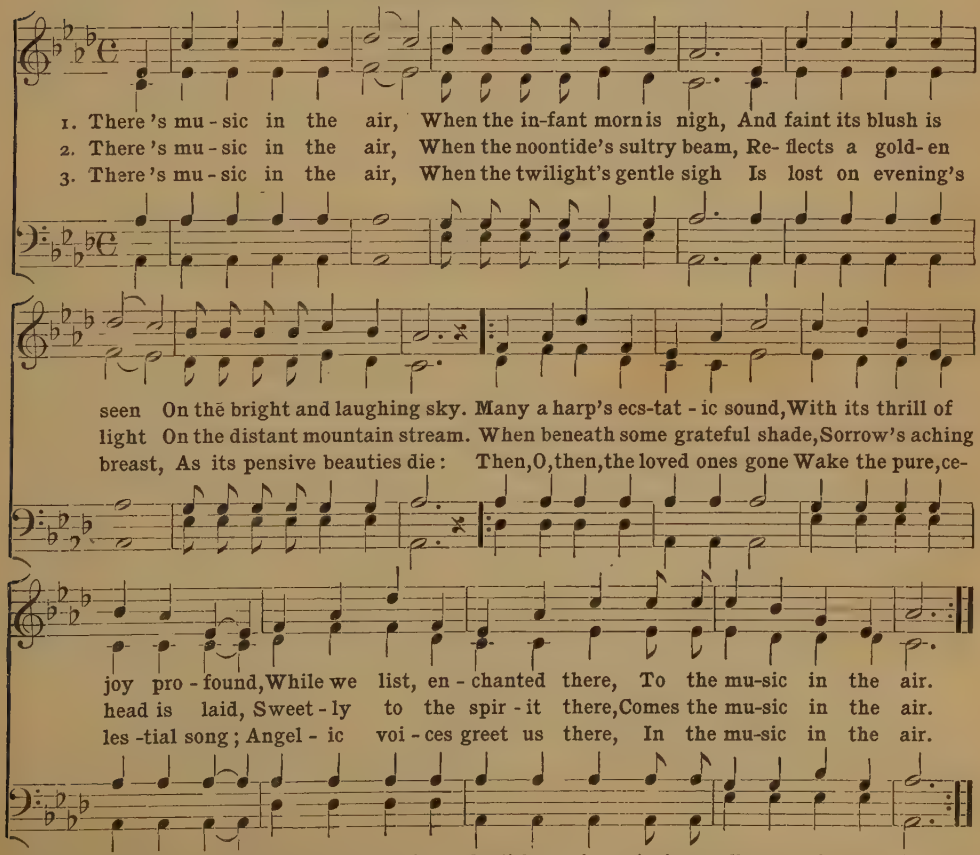
1 Poet of the laurel wreath,
Horace, true thy saying,
Time outstrips the tempest's breath,
For no mortal staying!

CHORUS. Bring me cups that Bacchus crowns,
Cups our mirth attending,
Give me blushing maiden's frowns,
Frowns in kisses ending.

2 Sweetly grow the grape and maid,
Each in beauty peerless;
But to me bereft and sad,
Wintry age comes cheerless.

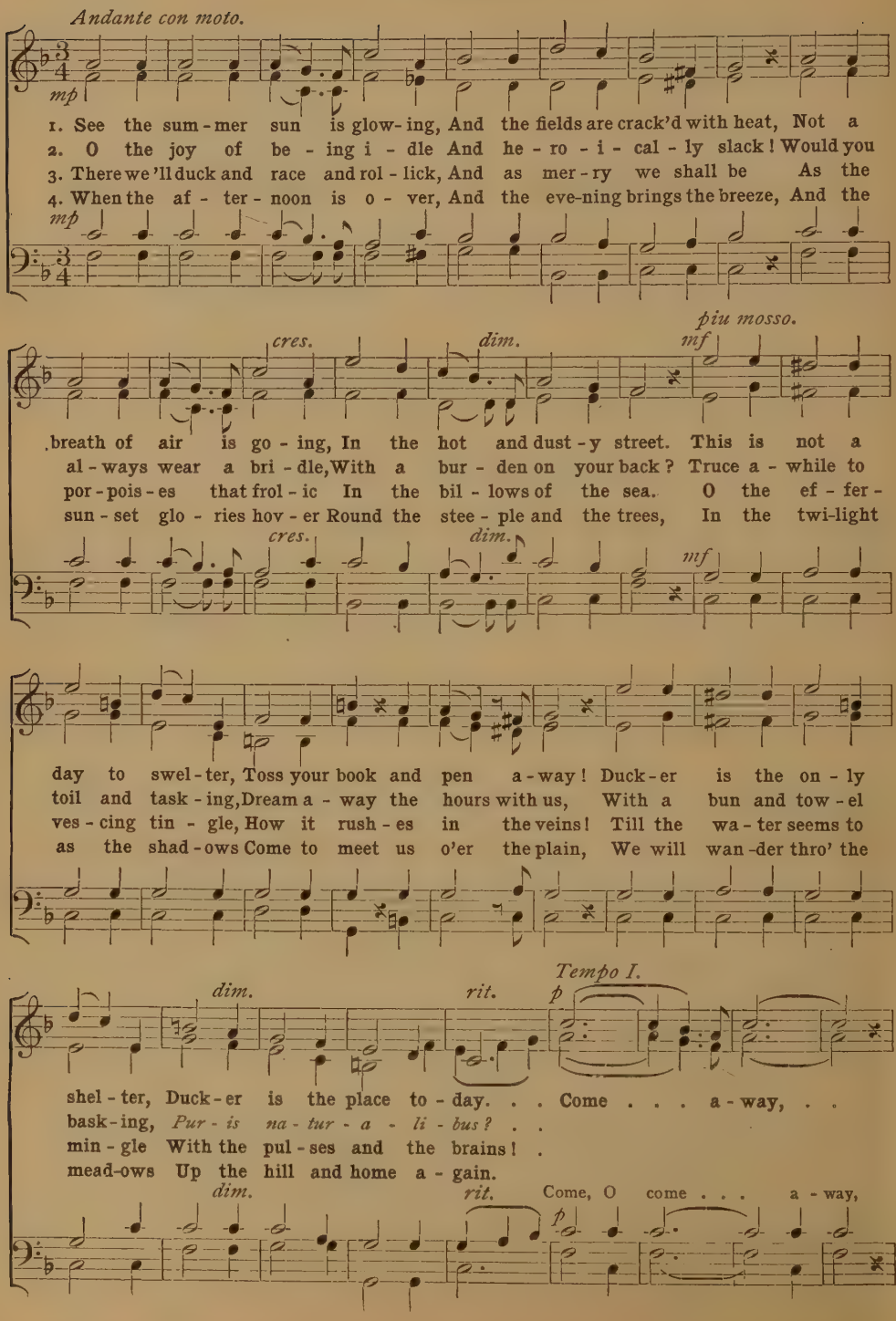
3 Tho' enduring fame be mine,
This shall yield no pleasure,
Let me, then, in love and wine,
Find exhaustless treasure.

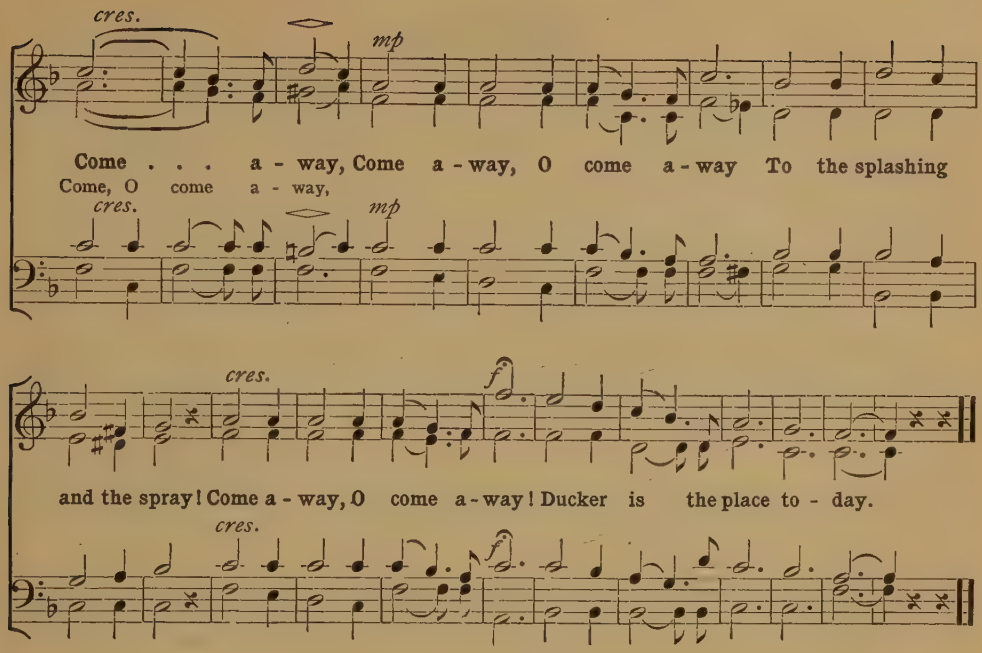
No. 18. THERE'S MUSIC IN THE AIR


1. There 's mu - sic in the air, When the in-fant morn is nigh, And faint its blush is
2. There 's mu - sic in the air, When the noontide's sultry beam, Re- flects a gold- en
3. There 's mu - sic in the air, When the twilight's gentle sigh Is lost on evening's
seen On thē bright and laughing sky. Many a harp's ecs-tat - ic sound, With its thrill of
light On the distant mountain stream. When beneath some grateful shade, Sorrow's aching
breast, As its pensive beauties die: Then, O, then, the loved ones gone Wake the pure, ce-
joy pro - found, While we list, en - chanted there, To the mu-sic in the air.
head is laid, Sweet - ly to the spir - it there, Comes the mu-sic in the air.
les -tial song; Angel - ic voi - ces greet us there, In the mu-sic in the air.

* In singing "Lauriger Horatius," Latin or English words, omit the small notes of the music; also omit the sixteenth-notes of the word "Maryland," when it occurs at the *end* of a line.

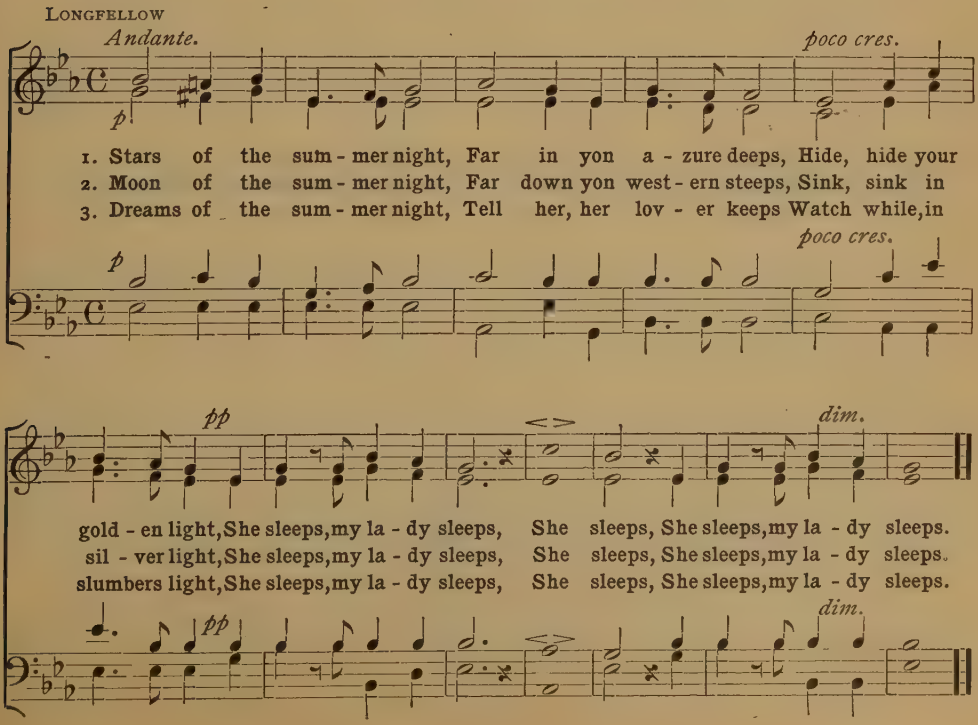
No. 19. DUCKER


Andante con moto.
mp
1. See the sum-mer sun is glow-ing, And the fields are crack'd with heat, Not a
2. O the joy of be-ing i-dle And he-ro-i-cal-ly slack! Would you
3. There we'll duck and race and rol-lick, And as mer-ry we shall be As the
4. When the af-ter-noon is o-ver, And the eve-ning brings the breeze, And the
mp
cres.
dim.
piu mosso.
mf
breath of air is go-ing, In the hot and dust-y street. This is not a
al-ways wear a bri-dle, With a bur-den on your back? Truce a-while to
por-pois-es that frol-ic In the bil-lows of the sea. O the ef-fer-
sun-set glo-ries hov-er Round the stee-ple and the trees, In the twi-light
cres.
dim.
mf
day to swel-ter, Toss your book and pen a-way! Duck-er is the on-ly
toil and task-ing, Dream a-way the hours with us, With a bun and tow-el
ves-cing tin-gle, How it rush-es in the veins! Till the wa-ter seems to
as the shad-ows Come to meet us o'er the plain, We will wan-der thro' the
dim.
rit.
Tempo I.
p
shel-ter, Duck-er is the place to-day. . . Come . . . a-way, . .
bask-ing, Pur-is na-tur-a-li-bus? . .
min-gle With the pul-ses and the brains! .
mead-ows Up the hill and home a-gain.
dim.
rit.
Come, O come . . . a-way,
p

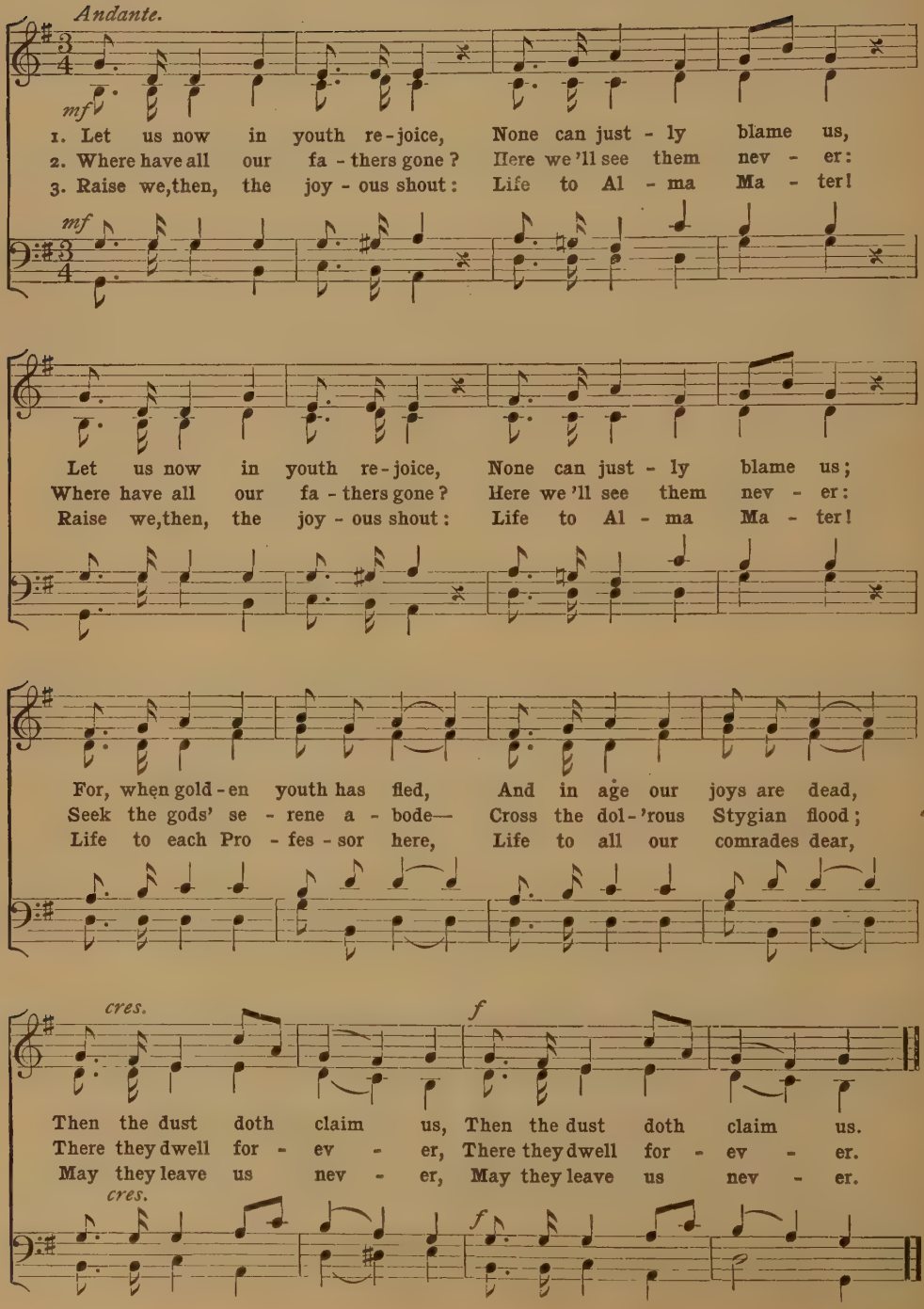

cres.
mp
Come . . . a - way, Come a - way, O come a - way To the splashing
Come, O come a - way,
cres.
mp
cres.
f
and the spray! Come a - way, O come a - way! Ducker is the place to - day.
cres.
f

No. 20. STARS OF THE SUMMER NIGHT

LONGFELLOW


Andante.
poco cres.
p
1. Stars of the sum - mer night, Far in yon a - zure deeps, Hide, hide your
2. Moon of the sum - mer night, Far down yon west - ern steeps, Sink, sink in
3. Dreams of the sum - mer night, Tell her, her lov - er keeps Watch while, in
poco cres.
p
pp
dim.
gold - en light, She sleeps, my la - dy sleeps, She sleeps, She sleeps, my la - dy sleeps.
sil - ver light, She sleeps, my la - dy sleeps, She sleeps, She sleeps, my la - dy sleeps.
slumbers light, She sleeps, my la - dy sleeps, She sleeps, She sleeps, my la - dy sleeps.
pp
dim.

No. 21. GAUDEAMUS


Andante.
mf
1. Let us now in youth re-joice, None can just - ly blame us,
2. Where have all our fa - thers gone? Here we 'll see them nev - er:
3. Raise we, then, the joy - ous shout: Life to Al - ma Ma - ter!
mf
Let us now in youth re-joice, None can just - ly blame us;
Where have all our fa - thers gone? Here we 'll see them nev - er:
Raise we, then, the joy - ous shout: Life to Al - ma Ma - ter!
For, when gold-en youth has fled, And in age our joys are dead,
Seek the gods' se - rene a - bode— Cross the dol-'rous Stygian flood;
Life to each Pro - fes - sor here, Life to all our comrades dear,
cres.
f
Then the dust doth claim us, Then the dust doth claim us.
There they dwell for - ev - er, There they dwell for - ev - er.
May they leave us nev - er, May they leave us nev - er.
cres.
f

No. 22. GAUDEAMUS

1 Gaudeamus igitur,
Juvenes dum sumus;
Gaudeamus igitur,
Juvenes dum sumus;
Post jucundam juventutem,
Post molestam senectutem,
Nos habebit humus,
Nos habebit humus.

2 Ubi sunt, qui ante nos,
In mundo fuere?
Ubi sunt, qui ante nos,
In mundo fuere?
Transeas ad superos,
Abeas ad inferos,
Quos si vis videre,
Quos si vis videre.

3 Vivat academia,
Vivant professores,
Vivat academia,
Vivant professores,
Vivat membrum quodlibet,
Vivant membra quælibet,
Semper sint in flore,
Semper sint in flore.

No. 23. AMICI

Allegretto.
mf
1. Our strong band can ne'er be brok - en, Form'd in The - ta Psi. Far sur - pass-ing
2. Mem-'ry's leaf - lets close shall twine A-round our hearts for aye, And waft us back, o'er
3. Col - lege life at best is pass-ing, Glid - ing swift-ly by; Then let us pledge in
mf
wealth un - spok - en, Sealed by friendship's tie. A - mi - ci us - que ad a - ras,
life's broad track, To pleas-ures long gone by.
word and deed, Our love for The - ta Psi.
Deep graven on each heart, Shall be found unwav'ring, true, When we from life shall part.

No. 24. INTEGER VITÆ

HORACE, ODE XXII. Translated by W. N. EAYRS — F. FLEMMING

Andante con moto.

1. He who is up - right, kind, and free from er - ror, Needs not the
2. What though he jour - ney o'er the burn - ing des - ert, Or climb a -
3. For, late - ly chant - ing La - la - ges, dear prais - es, Care - less I
aid of arms or men to guard him; Safe - ly he moves, a
lone the dread-ful,dan-'grous moun - tains, Or taste the wa - ters
wan - dered through the Sa - bine for - ests, When, lo, a wolf, who
child to guilt - y ter - rors, Strong in his vir - tues.
of the famed Hy - das - pes, Gods will at - tend him.
crossed my path, in ter - ror Fled from me harm - less.

4 If fate should take me where the summer breezes
Ne'er warmed the earth or sported with the flowers,
Where darkness reigns, and angry Jove oppresses
Faint, toiling mortals,

5 Place me where fate denies to man a dwelling,
Conscious of right, all other cares neglecting,
There could I live, thy charms and virtues telling,
Sweet, smiling maiden.

No. 25.

1 Integer vitae, scelerisque purus
Non eget Mauris jaculis nec arcu,
Nec venenatis gravida sagittis,
Fusce, pharetra.

2 Sive per Syrtes, iter aestuosas,
Sive facturus per inhospitalem
Caucasum, vel quae loca fabulosus
Lambit Hydaspes.

3 Namque me silva lupus in Sabina,
Dum meam canto Lalagen, et ultra
Terminum curis vagor expeditis,
Fugit inermem.

4 Quale portentum neque militaris,
Daunias latis alit aesculetis,
Nec Jubae tellus generat leonum
Arida nutrix.

5 Pone me pigris ubi nulla campis
Arbor aestiva recreatur aura;
Quod latus mundi nebulae malusque
Jupiter urget.

6 Pone sub curru nimium propinqui
Solis, in terra domibus negata;
Dulce ridentem Lalagen amabo,
Dulce loquentem.

No. 26. GERMAN STUDENT SONG

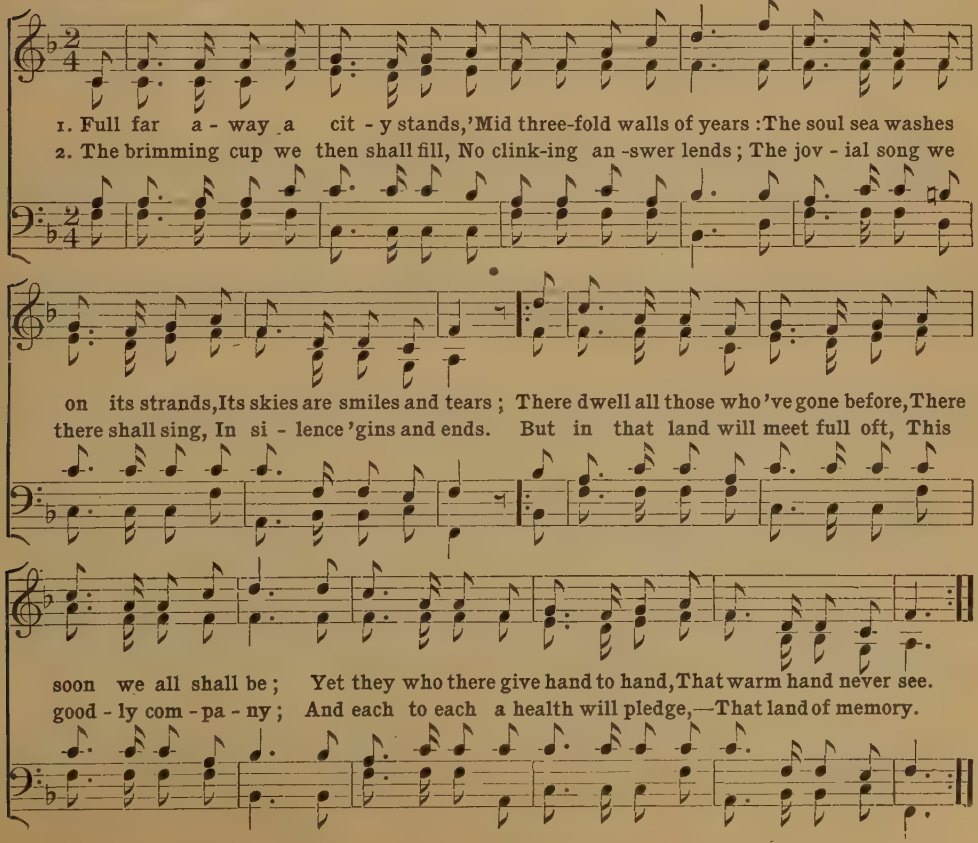
1 Ueber den Sternen wohnet Gottes Friede,
Und Siegespalmen winken den Gerechten;
Chöre der Sel'gen singen des Empfanges
Heilige Hymnen.

2 Uns bleibt die Trauer hier an deinem Grabe;
Doch preist sie glücklich dich in dunkler Kammer.
Deiner, o Sel'ger, denken wir in Segen;
Schlumm're in Frieden!

3 Himmlische Wonnen lohnen edle Thaten;
Sie harren deiner in dem Reich der Sphären.
Schlumm're in Frieden, und dein Engel spreche
Seliges Amen!

No. 27. THE LAND OF MEMORY

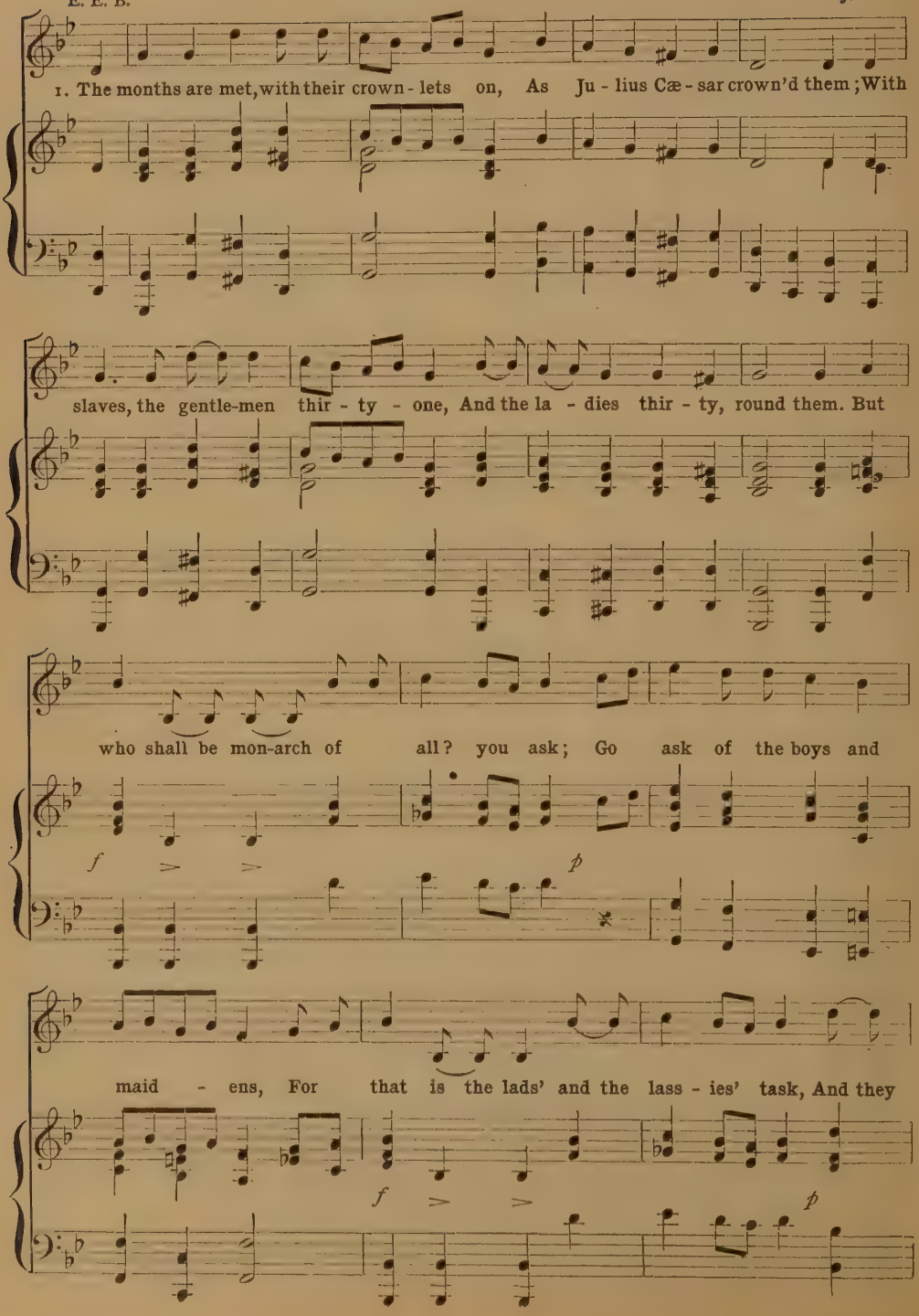
CLASS SONG of '58, REV. F. SEWALL (BOWDOIN) AULD LANG SYNE

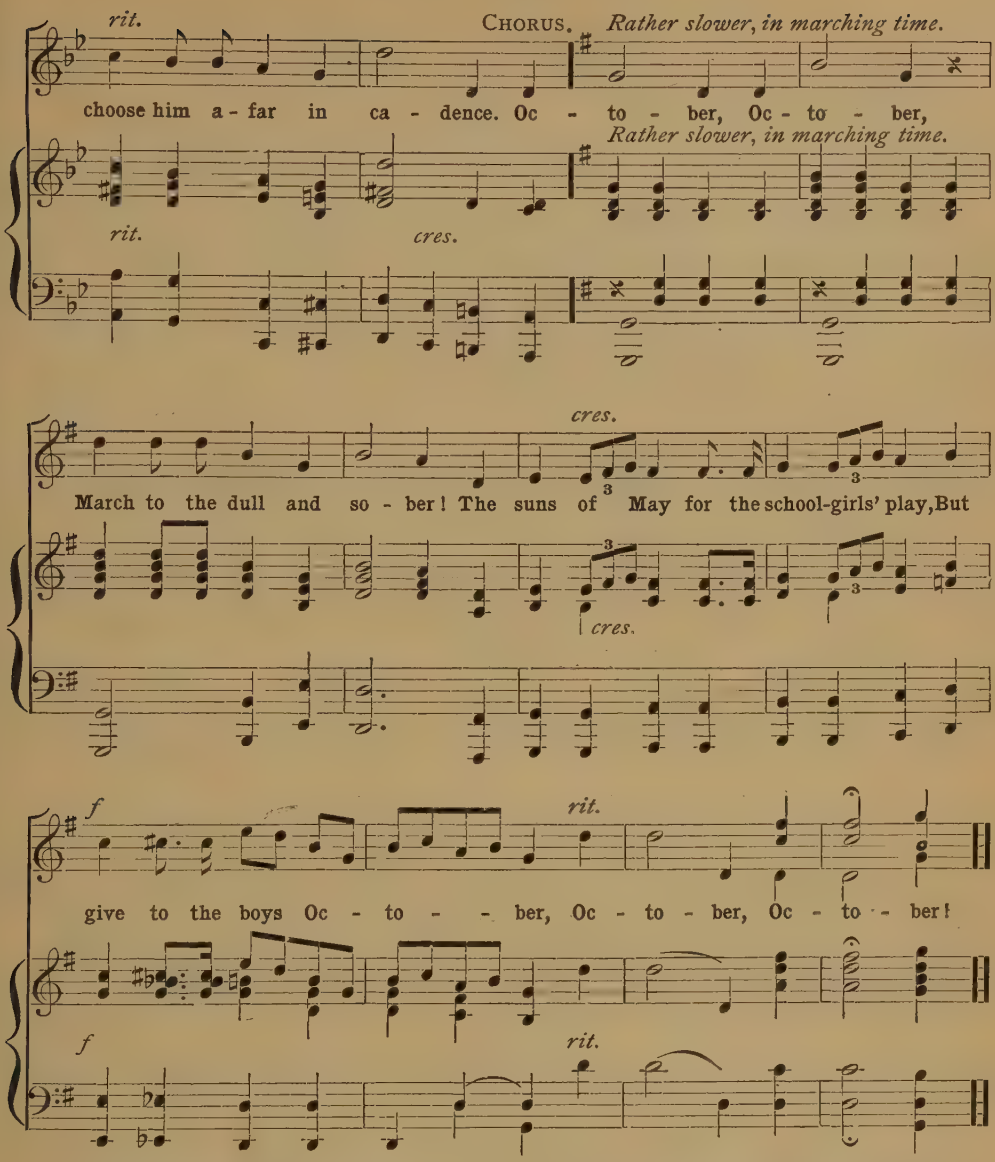

1. Full far a - way a cit - y stands, 'Mid three-fold walls of years: The soul sea washes
2. The brimming cup we then shall fill, No clink-ing an -swer lends; The jov - ial song we
on its strands, Its skies are smiles and tears; There dwell all those who've gone before, There
there shall sing, In si - lence 'gins and ends. But in that land will meet full oft, This
soon we all shall be; Yet they who there give hand to hand, That warm hand never see.
good - ly com - pa - ny; And each to each a health will pledge,—That land of memory.

No. 28. OCTOBER

(HARROW SONG)

E. E. B. J. F.


1. The months are met, with their crown - lets on, As Ju - lius Cæ - sar crown'd them; With
slaves, the gentle-men thir - ty - one, And the la - dies thir - ty, round them. But
who shall be mon-arch of all? you ask; Go ask of the boys and
f
p
maid - ens, For that is the lads' and the lass - ies' task, And they
f
p


rit.
CHORUS. Rather slower, in marching time.
choose him a - far in ca - dence. Oc - to - ber, Oc - to - ber,
Rather slower, in marching time.
rit.
cres.
cres.
March to the dull and so - ber! The suns of May for the school-girls' play, But
cres.
f
rit.
give to the boys Oc - to - - ber, Oc - to - ber, Oc - to - ber!
f
rit.

2 "I vote for March, may it please you," cries
A student pale and meagre;
"He gives us theme and lesson and prize,
And scholarship O so eager!"
But louder now in the distance floats
A choice there is no disguising;
And you hear from many hearty throats
The chant of the boys uprising.

3 "For May! for May!" the girls all say,
"How mild the air that blows is!
How nicely sweet the soft Spring day,
How sweetly nice the roses!"
But girl and scholar may pray and plead—
The voice of the lads is clearer,
And firm and steady comes that tread,
In time to the music, nearer!

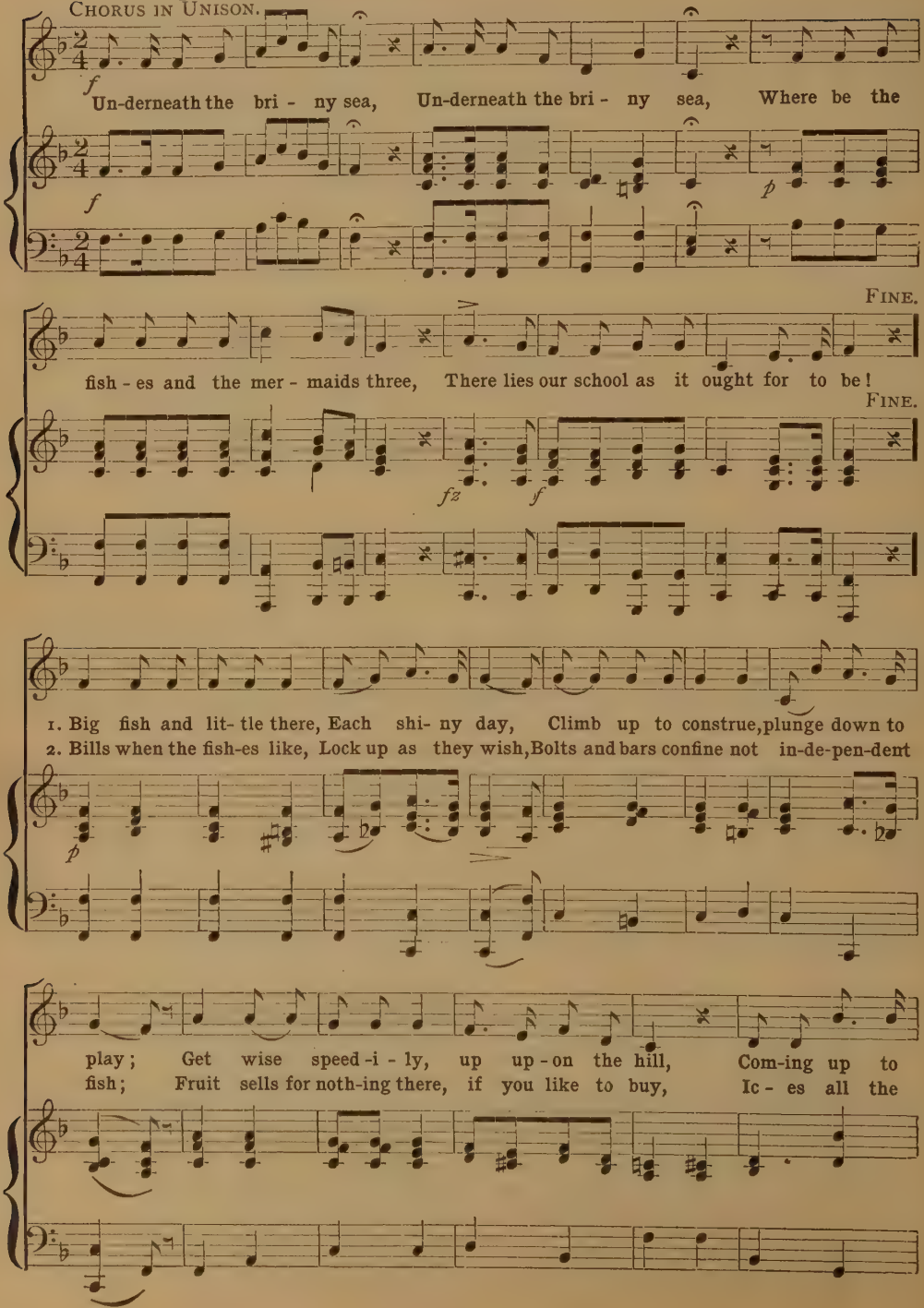
4 "October brings the cold weather down,
When the wind and the rain continue;
He nerves the limbs that are lazy grown,
And braces the languid sinew;
So while we have voices and lungs to cheer,
And the winter frost before us,
Come, sing to the king of the mortal year,
And thunder him out in chorus!

No. 29. UNDERNEATH THE BRINY SEA

(HARROW SCHOOL SONG)

Moderato.

To be sung at the end of each verse.


CHORUS IN UNISON.
f
Un-derneath the bri - ny sea, Un-derneath the bri - ny sea, Where be the
p
FINE.
fish - es and the mer - maids three, There lies our school as it ought for to be!
FINE.
fz
f
1. Big fish and lit- tle there, Each shi- ny day, Climb up to construe, plunge down to
2. Bills when the fish-es like, Lock up as they wish, Bolts and bars confine not in-de-pen-dent
p
play; Get wise speed -i - ly, up up - on the hill, Com-ing up to
fish; Fruit sells for noth-ing there, if you like to buy, Ic - es all the

all schools just when they will; Play well eas - i - ly, weed and sand among,
year long tumble from the sky; No trouble a - ny-where, la - bor none at all,
Ne - ver lose a match there, all the sum - mer long; Nev - er take to bad ways
Twenty score of fags come rush-ing when you call; Twen-ty score of fags come,
D.C. Chorus.
bul - ly, steal, or lie, Fish - es all are born good, nat - ur - al - ly.
nev - er miss it—why? Fag-ging does it self all by ma - chin - er - y.
rit.

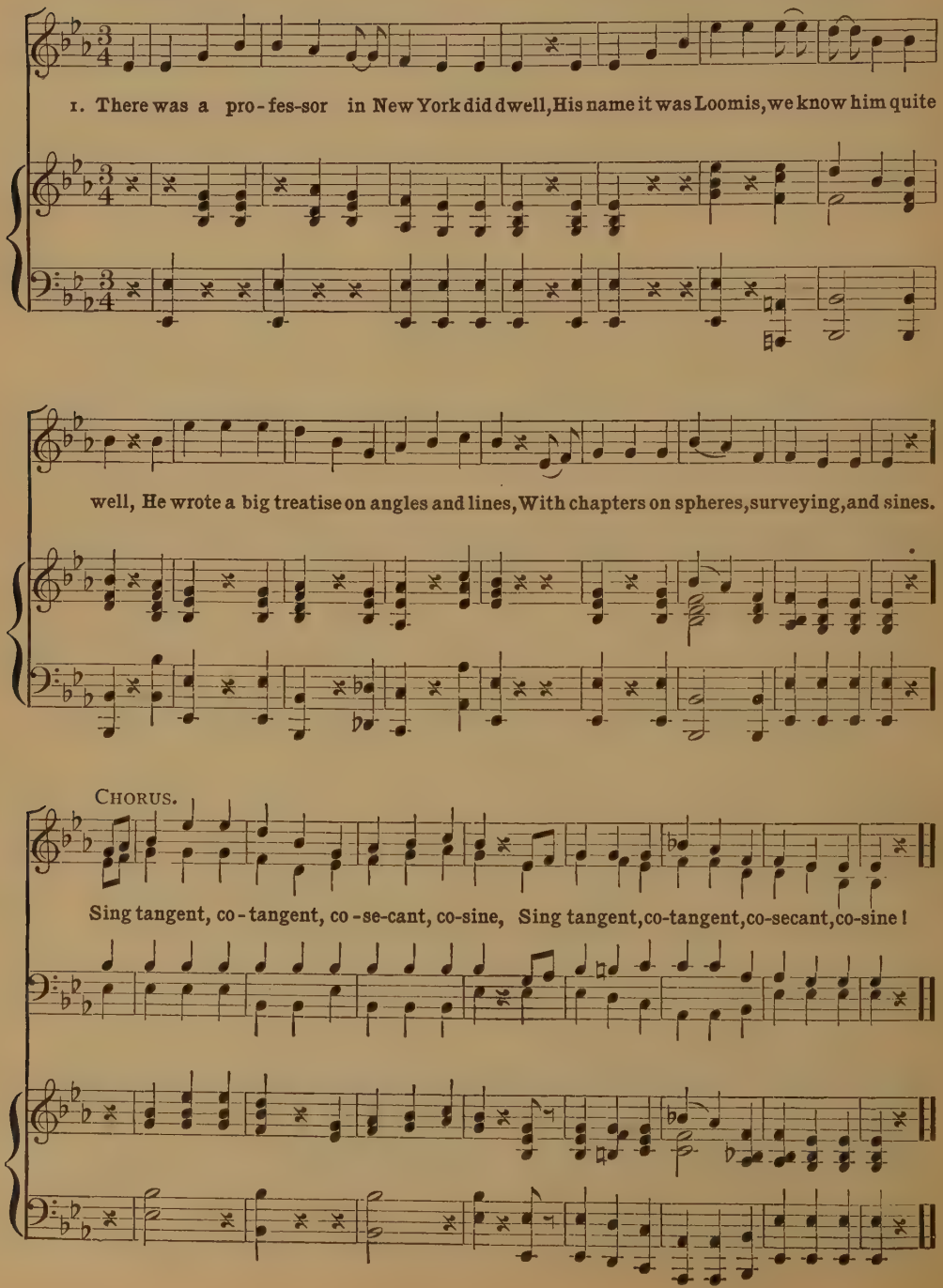
3 O, what a life there, down below the wave,
All among the sand heaps merry fishes have!
Lessons get the full mark, whether bad or good, [would:
Fishes never guess wrong — couldn't if they
Greek turns to English by the rule of thumb;
Sums have the answer written on the sum;
Repetition learns itself, never need to try,
Every one has prizes, generally.

4 Which is the better, man, or boy, or fish,
To live life lazily, swimming as you wish,
Lolling dull heads about, twirling weary thumbs, [comes?
Or to take sweet and bitter as sweet and bitter
Wealth without toil is a sorry sort of lot;
Learning unwork'd for is just as well forgot;
Good beats bad, when the fight is only free,
Both* up at our school, and under the sea.

No. 30. SING TANGENT, CO-TANGENT

(AMHERST)

F. BROWNING, '61 Air, "VILLIKINS AND HIS DINAH"


1. There was a pro-fes-sor in New York did dwell, His name it was Loomis, we know him quite
well, He wrote a big treatise on angles and lines, With chapters on spheres, surveying, and sines.
CHORUS.
Sing tangent, co-tangent, co-se-cant, co-sine, Sing tangent, co-tangent, co-secant, co-sine!

2 Prof. Coffin, from cones cut by planes that passed through,
Made all kinds of figures that ever he knew,
Some round, like an apple, some lengthened like eggs,
Some rounded like sand-hills, some pointed like pegs.
CHORUS.—Sing origin, focus, directrix, and curve.

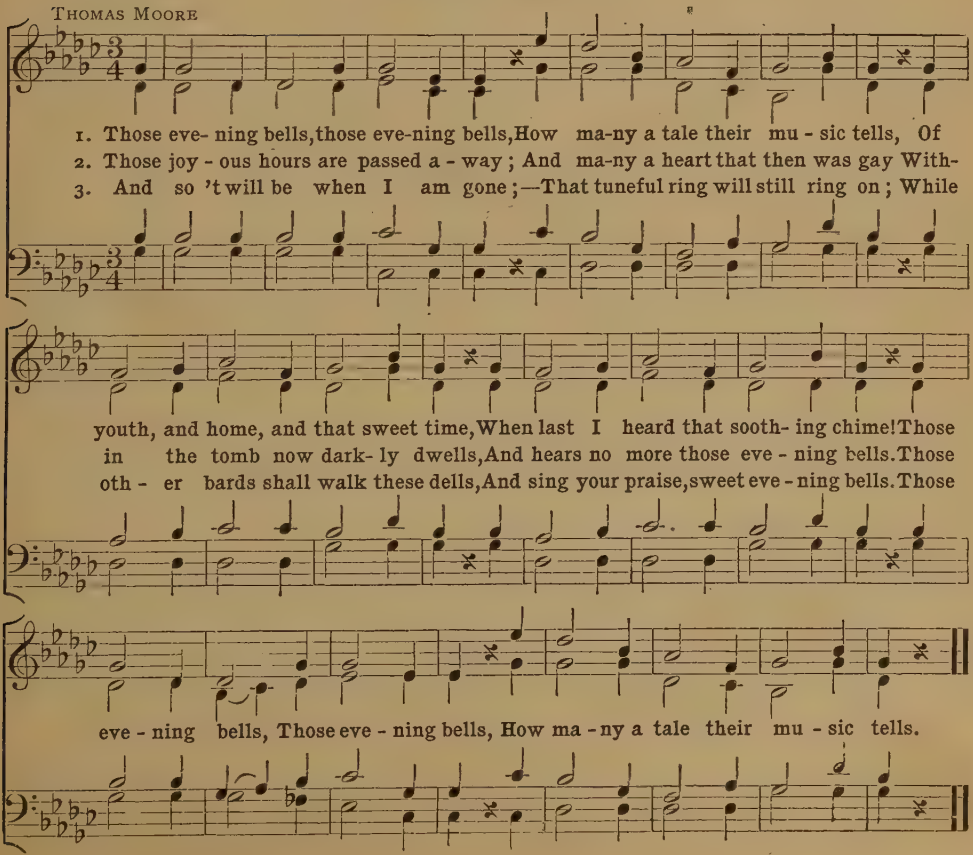
3 Old Robinson added the third of the three,
An Algebra hard as the hardest could be,
With theorems difficult, problems like steel,
Intended of course for the students' good weal.
CHORUS.—Sing Robinson, Horner, Prof. Napier, Sturm.

4 There was once a poor student in Amherst did dwell,
The first in his class, and all liked him right well;
He drank some cold conics, supposing 't was wine,
And screeched, as he died, "I am choked by a sine!"
CHORUS.—Sing tangent, etc.

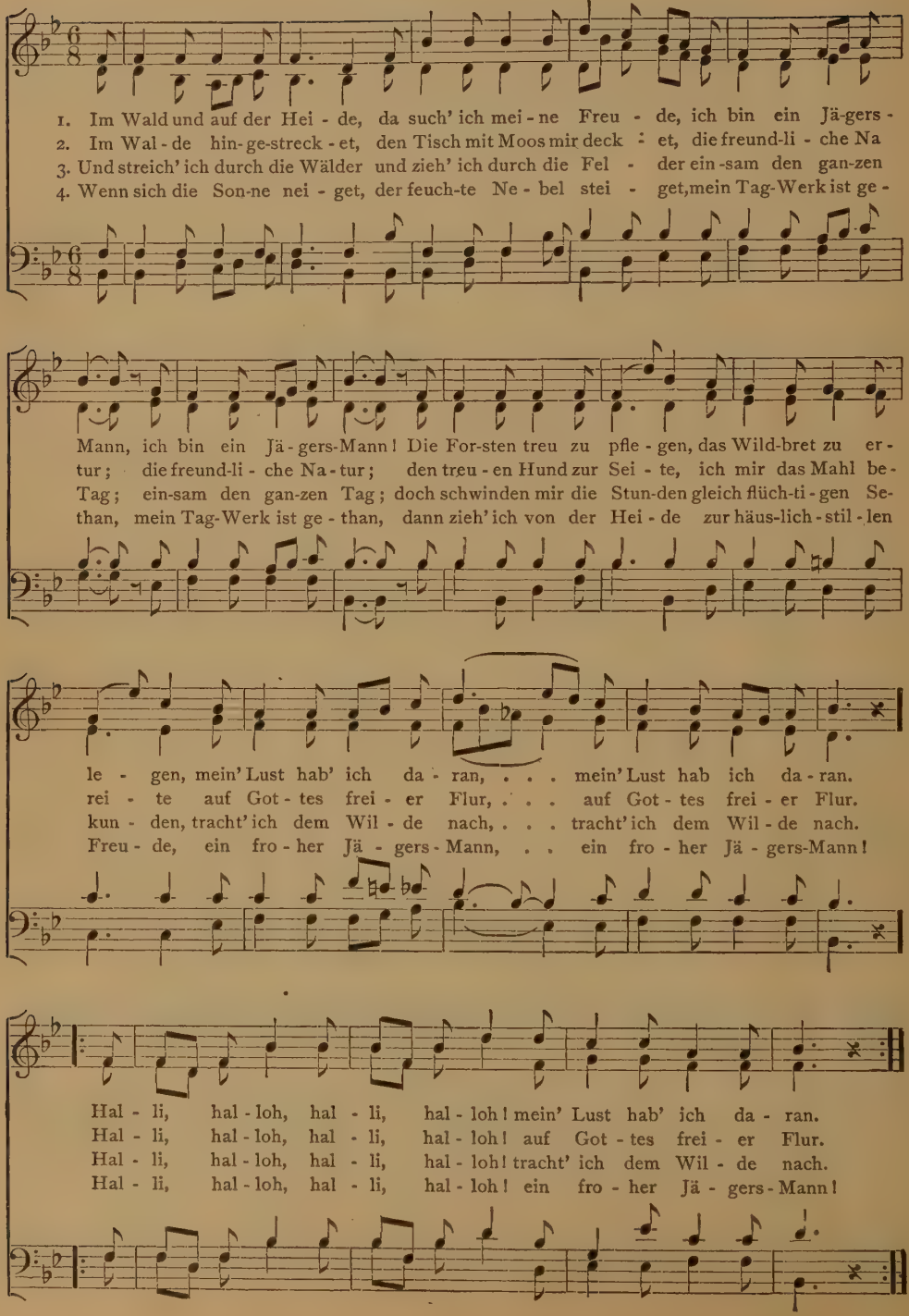
5 Beware then of sines, now my classmates, I pray,
And follow not tangents, but a straightforward way;
And then by plain sailing your port shall be made,
In a harbor of rest, by no mortal surveyed.
CHORUS.—Sing tangent, etc.

No. 31. EVENING BELLS

THOMAS MOORE


1. Those eve- ning bells, those eve-ning bells, How ma-ny a tale their mu - sic tells, Of
2. Those joy - ous hours are passed a - way; And ma-ny a heart that then was gay With-
3. And so 't will be when I am gone;—That tuneful ring will still ring on; While
youth, and home, and that sweet time, When last I heard that sooth- ing chime! Those
in the tomb now dark- ly dwells, And hears no more those eve - ning bells. Those
oth - er bards shall walk these dells, And sing your praise, sweet eve - ning bells. Those
eve - ning bells, Those eve - ning bells, How ma - ny a tale their mu - sic tells.

No. 32. JÄGER-LEBEN

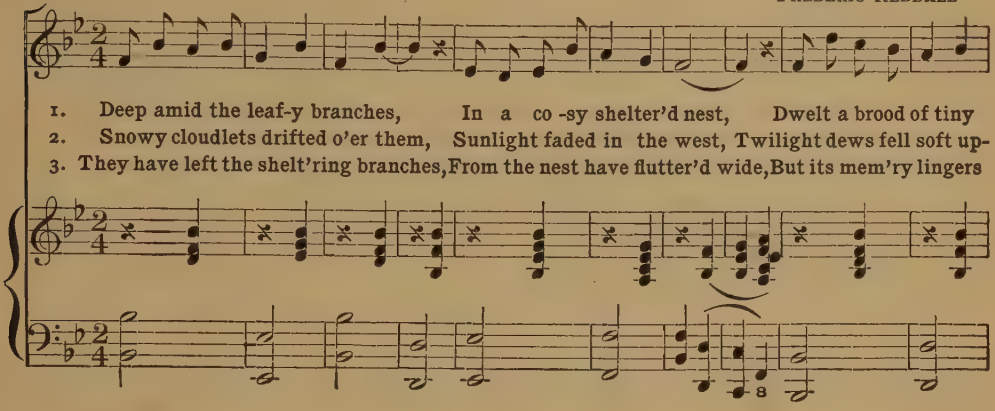

1. Im Wald und auf der Hei - de, da such' ich mei - ne Freu - de, ich bin ein Jä-gers -
2. Im Wal - de hin-ge-streck - et, den Tisch mit Moos mir deck - et, die freund-li - che Na
3. Und streich' ich durch die Wälder und zieh' ich durch die Fel - der ein-sam den gan-zen
4. Wenn sich die Son-ne nei - get, der feuch-te Ne - bel stei - get, mein Tag-Werk ist ge -
Mann, ich bin ein Jä-gers-Mann! Die For-sten treu zu pfle - gen, das Wild-bret zu er -
tur; die freund-li - che Na-tur; den treu - en Hund zur Sei - te, ich mir das Mahl be -
Tag; ein-sam den gan-zen Tag; doch schwinden mir die Stun-den gleich flüch-ti - gen Se -
than, mein Tag-Werk ist ge - than, dann zieh' ich von der Hei - de zur häus-lich - stil - len
le - gen, mein' Lust hab' ich da - ran, . . . mein' Lust hab ich da - ran.
rei - te auf Got - tes frei - er Flur, . . . auf Got - tes frei - er Flur.
kun - den, tracht' ich dem Wil - de nach, . . . tracht' ich dem Wil - de nach.
Freu - de, ein fro - her Jä - gers - Mann, . . ein fro - her Jä - gers-Mann!
Hal - li, hal - loh, hal - li, hal - loh! mein' Lust hab' ich da - ran.
Hal - li, hal - loh, hal - li, hal - loh! auf Got - tes frei - er Flur.
Hal - li, hal - loh, hal - li, hal - loh! tracht' ich dem Wil - de nach.
Hal - li, hal - loh, hal - li, hal - loh! ein fro - her Jä - gers - Mann!

No. 33. LEAVING THE NEST

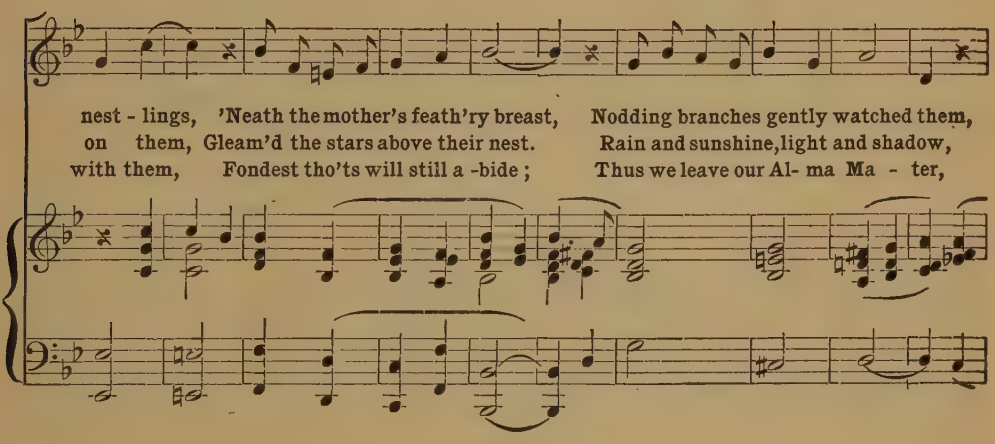
FAREWELL TO ADELPHI. CLASS SONG, 1894

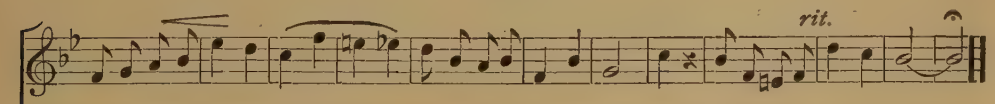
ELIZABETH MESEROLE RHODES FREDERIC REDDALL

1. Deep amid the leaf-y branches, In a co-sy shelter'd nest, Dwelt a brood of tiny
2. Snowy cloudlets drifted o'er them, Sunlight faded in the west, Twilight dews fell soft up-
3. They have left the shelt'ring branches, From the nest have flutter'd wide, But its mem'ry lingers



nest-lings, 'Neath the mother's feath'ry breast, Nodding branches gently watched them,
on them, Gleam'd the stars above their nest. Rain and sunshine, light and shadow,
with them, Fondest tho'ts will still a-bide; Thus we leave our Al- ma Ma - ter,



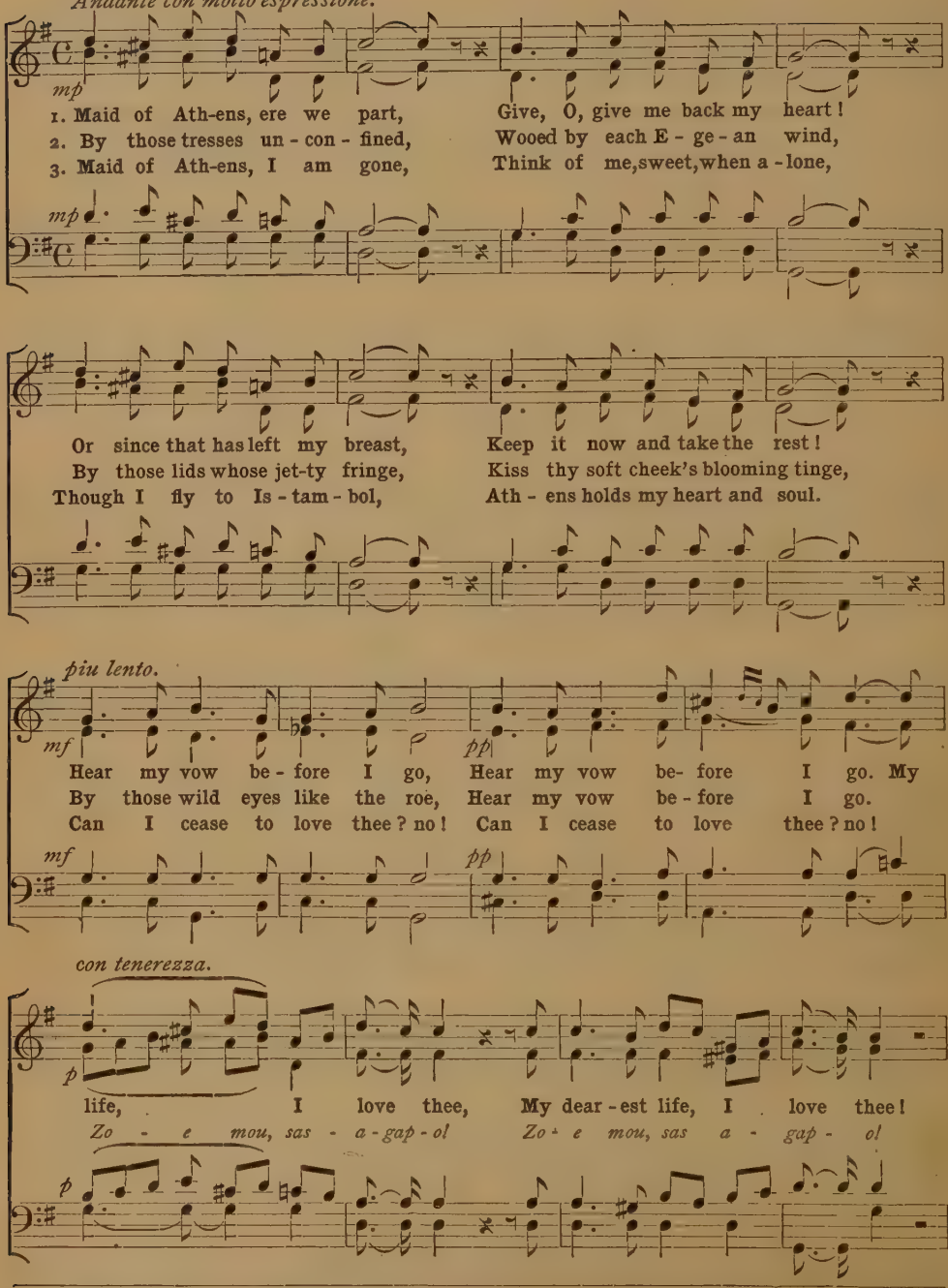


Summer breezes frolicked high, Birds and bees and blossoms whisper'd Secrets of the earth and sky.
Fostered well the tiny things, Till the nestlings growing older, Longed to try their restless wings.
Thus desert the dear school nest, Yet its mem'ry still will cheer us, Strengthen, comfort, bring us rest.

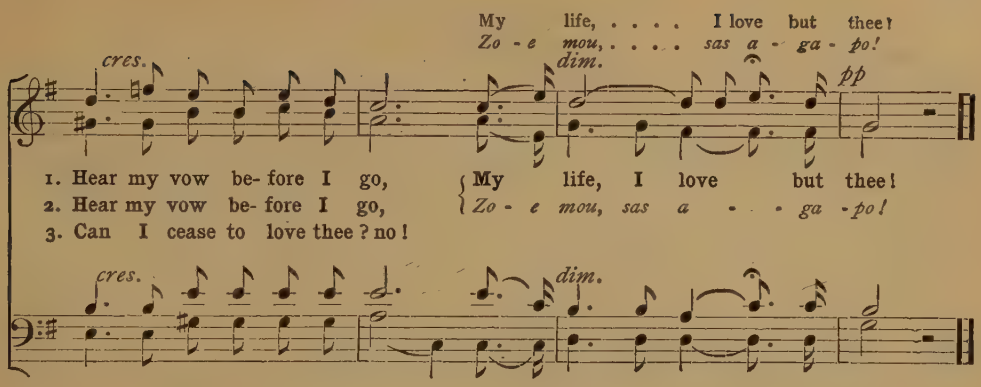
No. 34. MAID OF ATHENS *

LORD BYRON H. R. ALLEN

Andante con molto espressione.

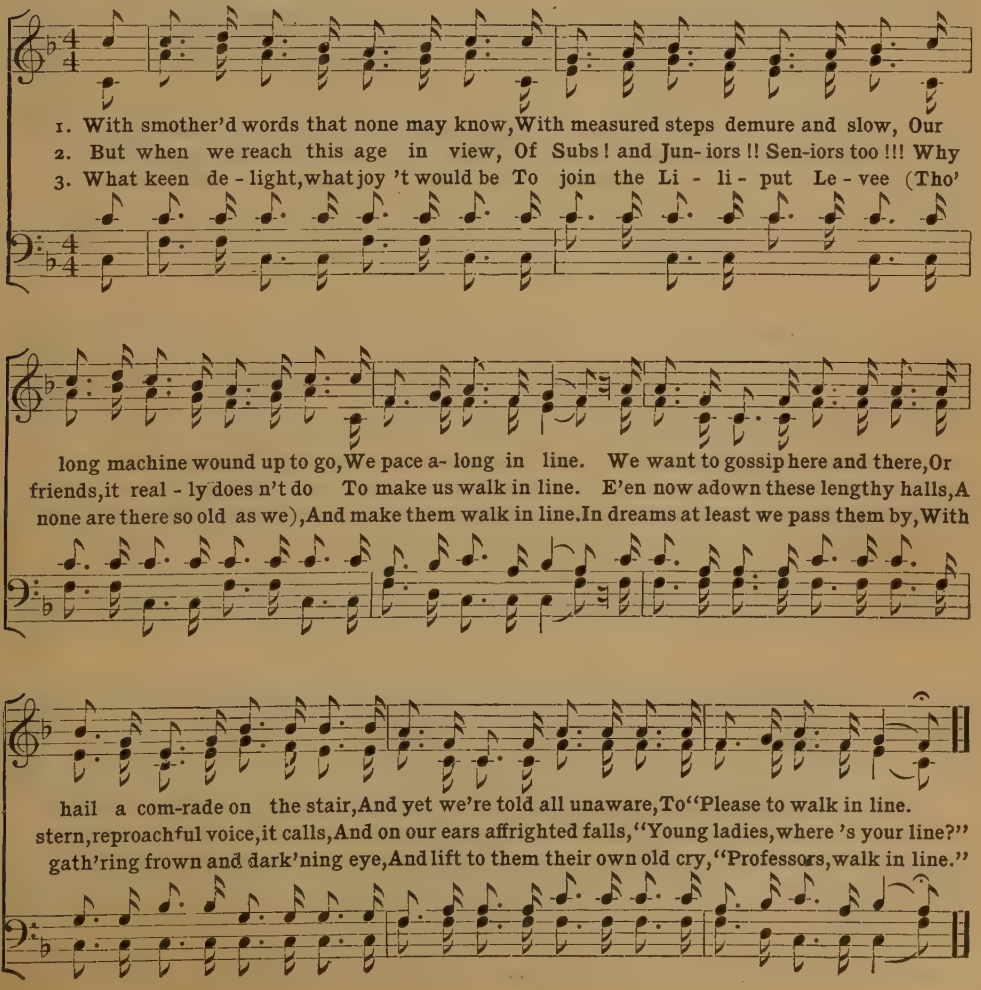

mp
1. Maid of Ath-ens, ere we part, Give, O, give me back my heart!
2. By those tresses un-con-fined, Wooed by each E-ge-an wind,
3. Maid of Ath-ens, I am gone, Think of me, sweet, when a-lone,
mp
Or since that has left my breast, Keep it now and take the rest!
By those lids whose jet-ty fringe, Kiss thy soft cheek's blooming tinge,
Though I fly to Is-tam-bol, Ath-ens holds my heart and soul.
piu lento.
mf
Hear my vow be-fore I go, Hear my vow be-fore I go. My
By those wild eyes like the roe, Hear my vow be-fore I go.
Can I cease to love thee? no! Can I cease to love thee? no!
pp
mf
pp
con tenerezza.
p
life, I love thee, My dear-est life, I love thee!
Zo-e mou, sas-a-gap-o! Zo-e mou, sas a-gap-o!
p

* The piano-forte accompaniment of this song may be had at any music store. The edition in the key of G should be used.


My life, ... I love but thee!
Zo - e mou, ... sas a - ga - po!
cres.
dim.
pp
1. Hear my vow be- fore I go,
2. Hear my vow be- fore I go,
3. Can I cease to love thee? no!
My life, I love but thee!
Zo - e mou, sas a - - ga - po!
cres.
dim.

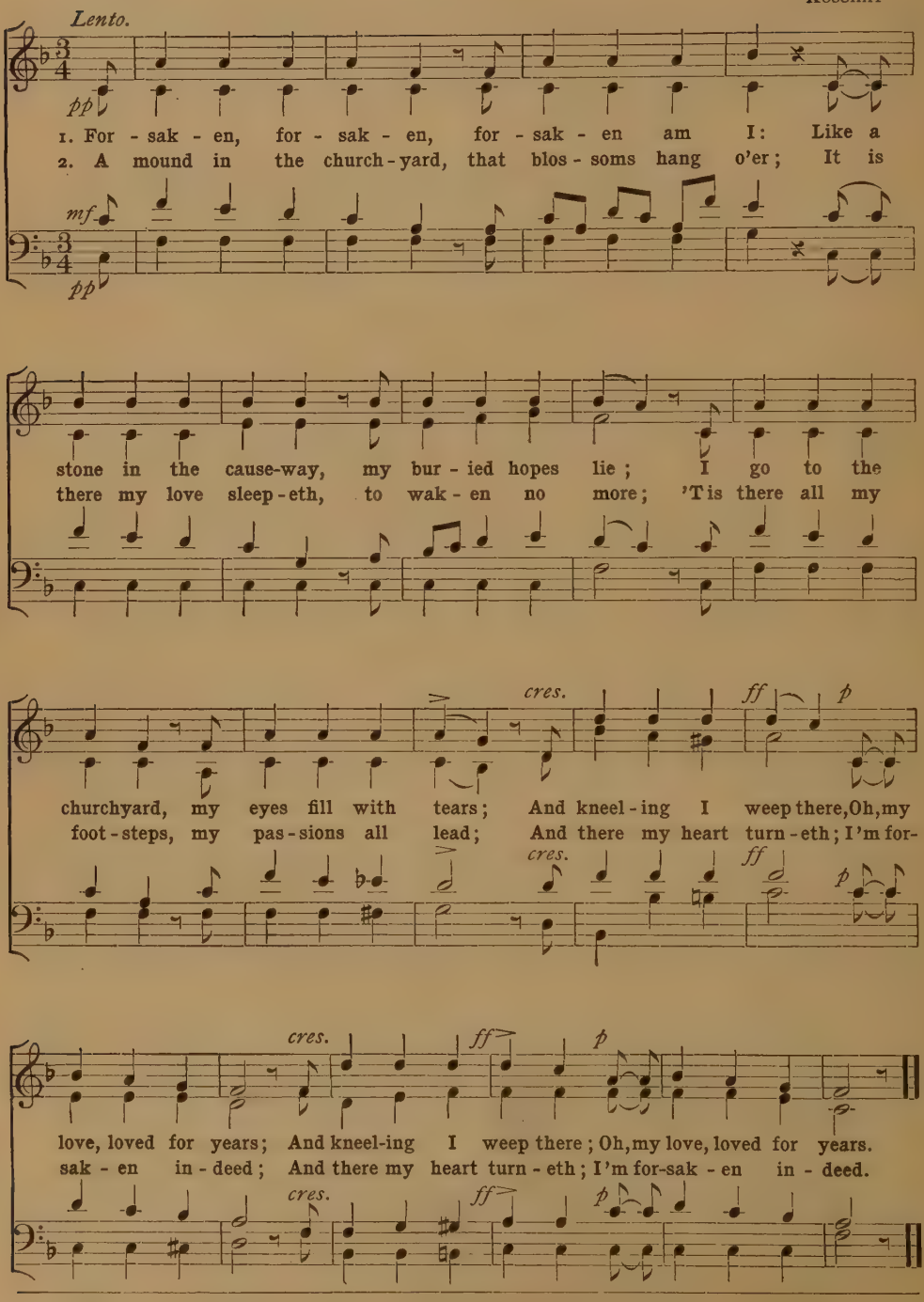
No. 35. WALK IN LINE

ANNA H. BRANCH, Adelphi, '93 — TUNE, "KAFOOZLEUM," arranged


1. With smother'd words that none may know, With measured steps demure and slow, Our
2. But when we reach this age in view, Of Subs! and Jun- iors!! Sen-iors too!!! Why
3. What keen de - light, what joy 't would be To join the Li - li - put Le - vee (Tho'
long machine wound up to go, We pace a- long in line. We want to gossip here and there, Or
friends, it real - ly does n't do To make us walk in line. E'en now adown these lengthy halls, A
none are there so old as we), And make them walk in line. In dreams at least we pass them by, With
hail a com-rade on the stair, And yet we're told all unaware, To "Please to walk in line.
stern, reproachful voice, it calls, And on our ears affrighted falls, "Young ladies, where 's your line?"
gath'ring frown and dark'ning eye, And lift to them their own old cry, "Professors, walk in line."

No. 36. FORSAKEN *

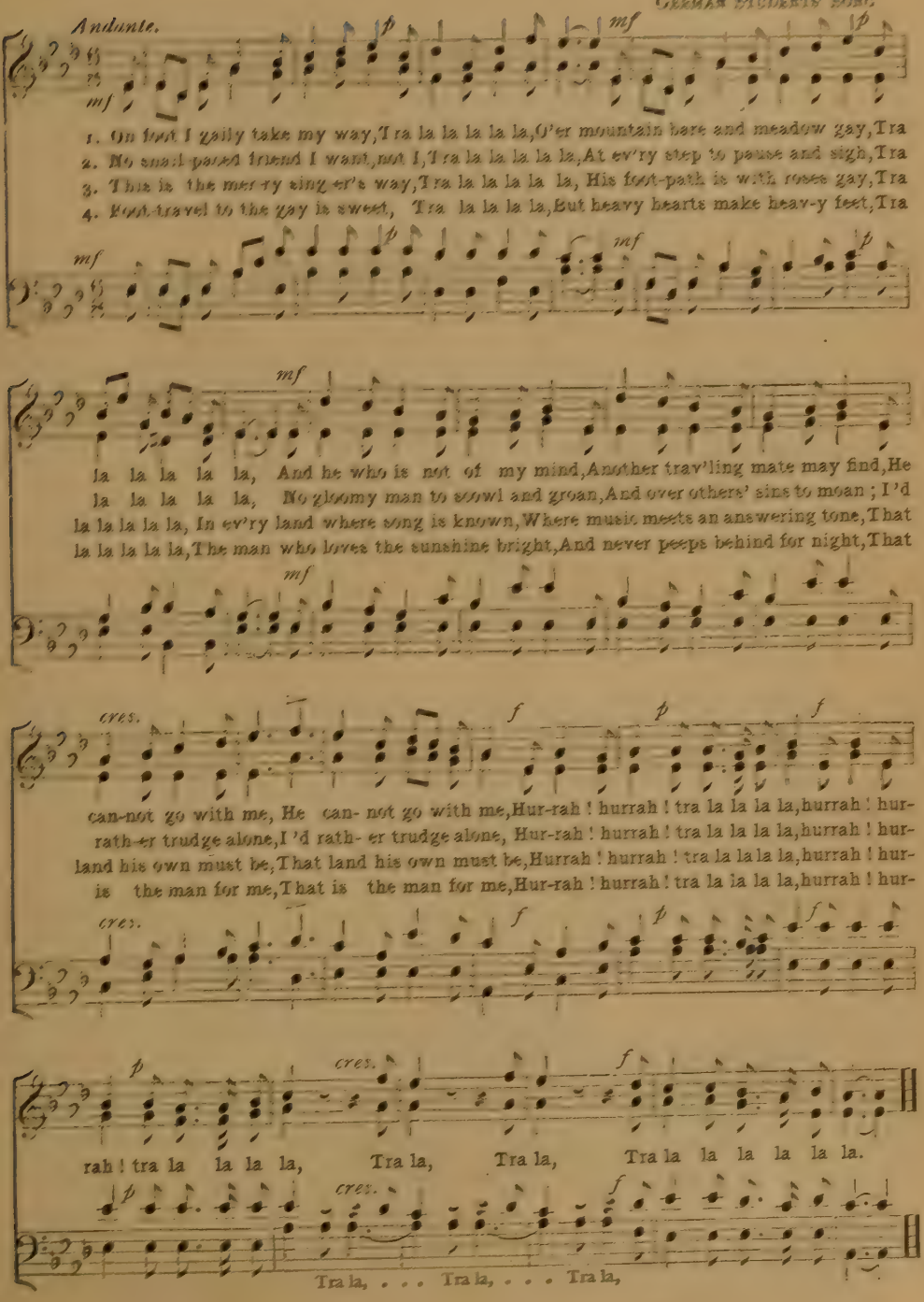
KOSCHAT


Lento.
pp
1. For - sak - en, for - sak - en, for - sak - en am I: Like a
2. A mound in the church - yard, that blos - soms hang o'er; It is
mf
pp
stone in the cause-way, my bur - ied hopes lie; I go to the
there my love sleep - eth, to wak - en no more; 'T is there all my
cres.
ff
p
churchyard, my eyes fill with tears; And kneel - ing I weep there, Oh, my
foot - steps, my pas - sions all lead; And there my heart turn - eth; I'm for-
cres.
ff
p
cres.
ff
p
love, loved for years; And kneel-ing I weep there; Oh, my love, loved for years.
sak - en in - deed; And there my heart turn - eth; I'm for-sak - en in - deed.
cres.
ff
p

* It will be well to strengthen the tenor part by the addition of a few low alto voices.

No. 37. THE WANDERER

GERMAN STUDENTS' SONG


Andante.
mf
1. On foot I gaily take my way, Tra la la la la la, O'er mountain bare and meadow gay, Tra
2. No snail-paced friend I want, not I, Tra la la la la la, At ev'ry step to pause and sigh, Tra
3. This is the merr-y sing-er's way, Tra la la la la la, His foot-path is with roses gay, Tra
4. Foot-travel to the gay is sweet, Tra la la la la, But heavy hearts make heav-y feet, Tra
la la la la la, And he who is not of my mind, Another trav'ling mate may find, He
la la la la la, No gloomy man to scowl and groan, And over others' sins to moan; I'd
la la la la la, In ev'ry land where song is known, Where music meets an answering tone, That
la la la la la, The man who loves the sunshine bright, And never peeps behind for night, That
cres.
f
p
can-not go with me, He can- not go with me, Hur-rah! hurrah! tra la la la la, hurrah! hur-
rath-er trudge alone, I'd rath- er trudge alone, Hur-rah! hurrah! tra la la la la, hurrah! hur-
land his own must be, That land his own must be, Hurrah! hurrah! tra la la la la, hurrah! hur-
is the man for me, That is the man for me, Hur-rah! hurrah! tra la la la la, hurrah! hur-
rah! tra la la la la, Tra la, Tra la, Tra la la la la la la.
Tra la, . . . Tra la, . . . Tra la,

No. 38.

DOWN THE HILL

(HARROW SONG, arranged)

E. E. B. J. F.

In marching time.

mf

1. Jog, jog, tramp, tramp, down the hill we run, When the sum-mer games come

mf

p

with the sum-mer sun; On the grass dreaming a la - zy grass-y dream,

p

f

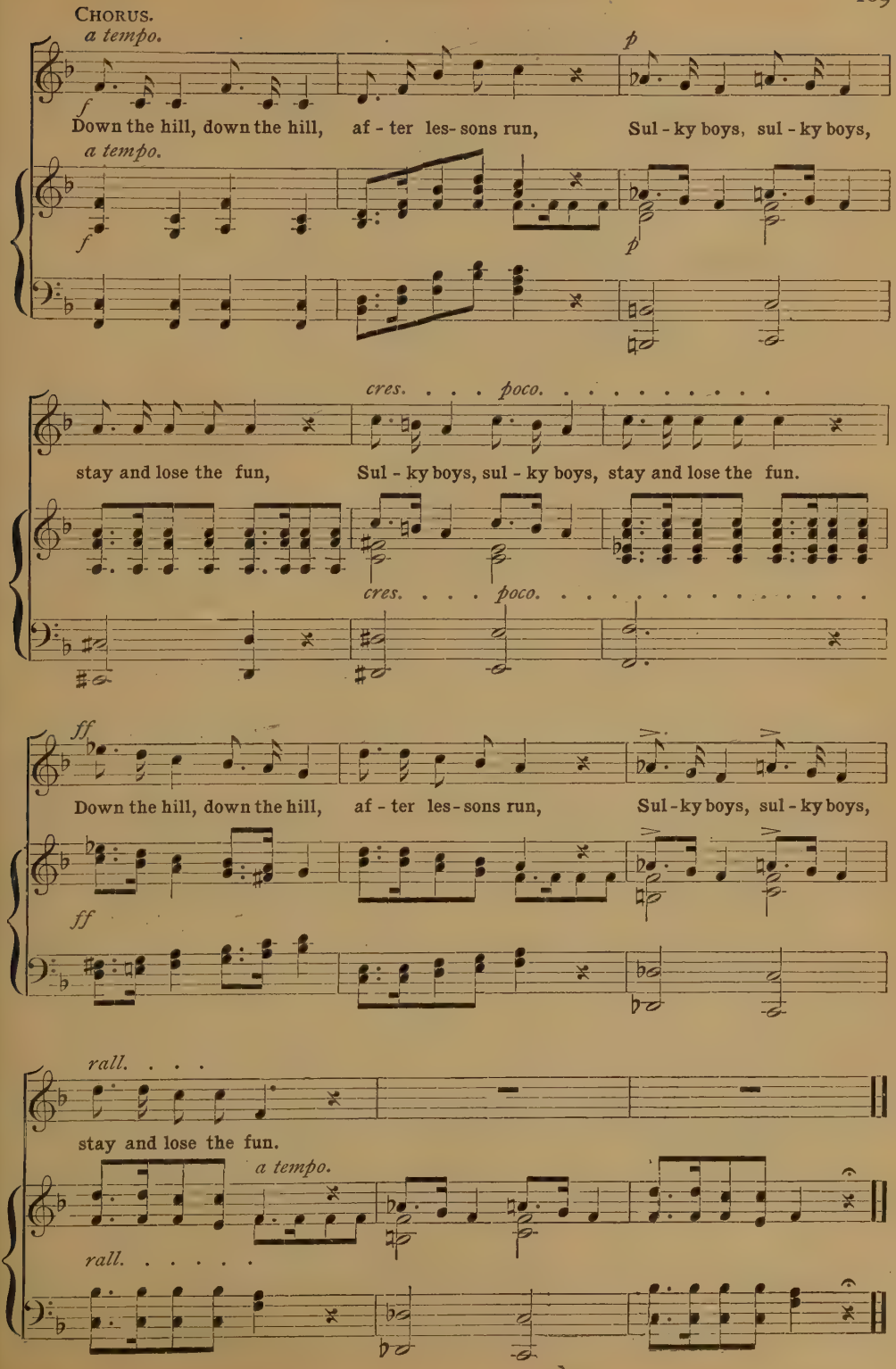
List to the mer - ry click, wil - low tap-ping seam; Balls ring, throats sing,

f

rall.

to a gal - lant tune, Cheer-i - ly, cheer - i - ly goes the af - ter - noon.

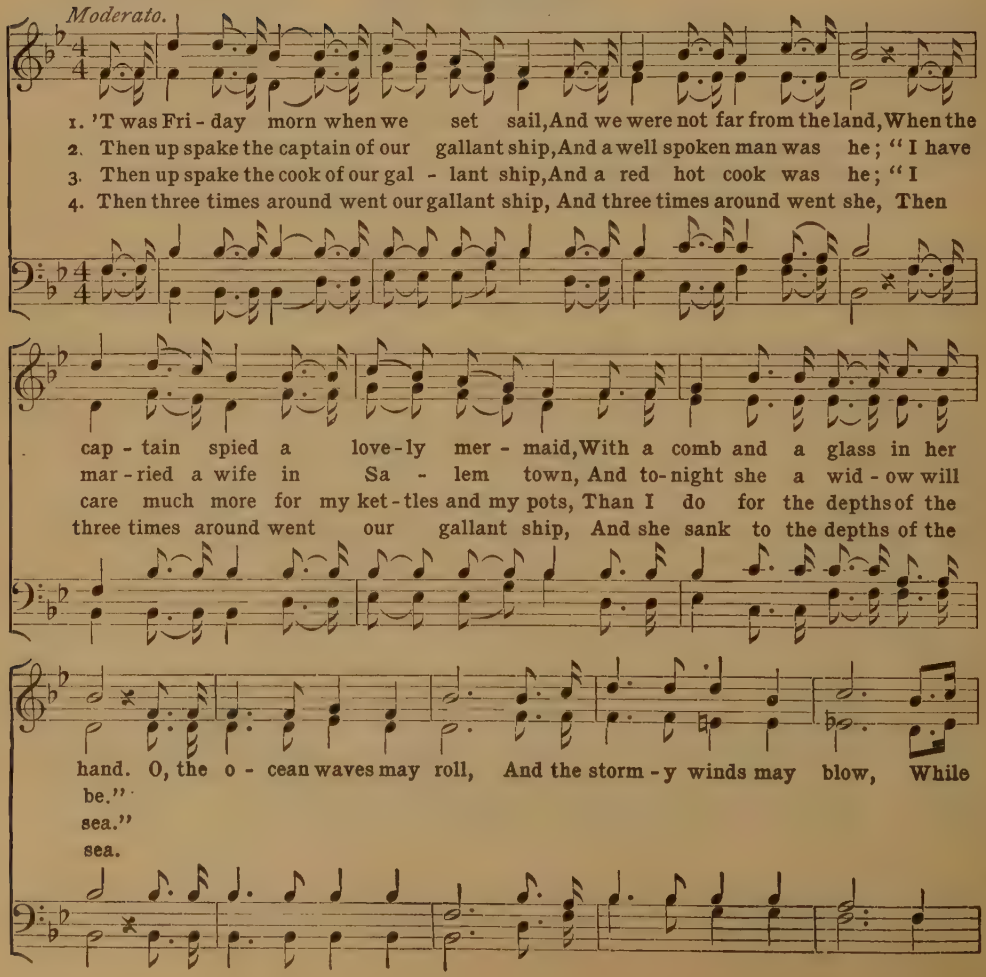
rall.

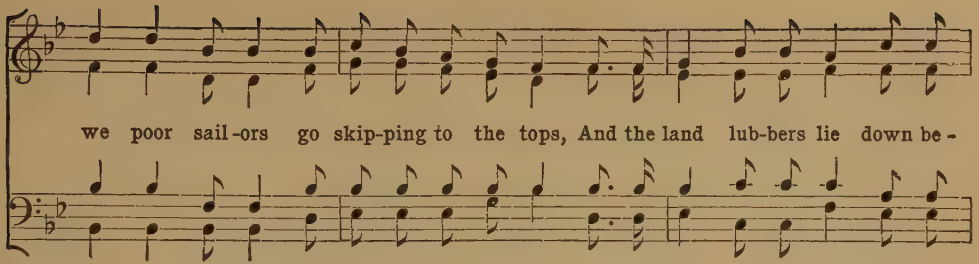

Chorus.
a tempo.
f
p
Down the hill, down the hill, af - ter les - sons run, Sul - ky boys, sul - ky boys,
a tempo.
f
p
cres. . . . poco. . . . . .
stay and lose the fun, Sul - ky boys, sul - ky boys, stay and lose the fun.
cres. . . . poco. . . . . .
ff
Down the hill, down the hill, af - ter les - sons run, Sul - ky boys, sul - ky boys,
ff
rall. . . .
stay and lose the fun.
a tempo.
rall. . . . . .

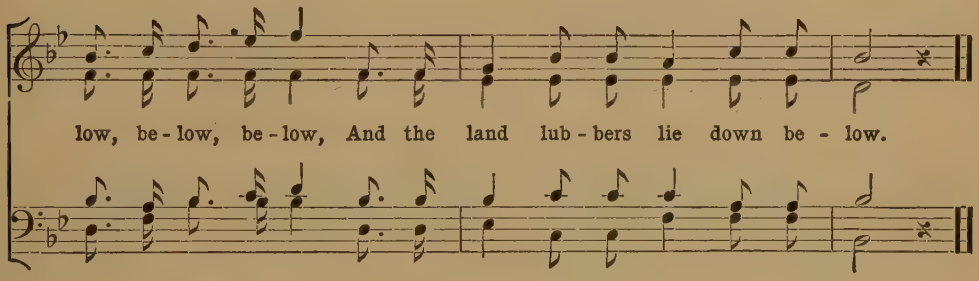
2 Jog, jog, tramp, tramp, down the hill we scud,
In the dull December, plashing in the mud;
Legs, as their manner is, turn to black and blue;
Mud spatters head to foot—well, and if it do?
Legs yet will carry us through another day;
Mud is only water modifying clay.
Down the hill, down the hill, after lessons run,
Sulky boys, sulky boys, stay and lose the fun.

3 Jog, jog, tramp, tramp, down the hill at last,
When Commencement morning tells of labor past;
Now, just a month or two, put the books to bed,
Horse, dog, gun and rod, you come out instead;
Who would n't, now and then, amiably thus
Gratify the home folks with a sight of us?
Down the hill, down the hill, after lessons run,
Sulky boys, sulky boys, stay and lose the fun.

No. 39. THE MERMAID

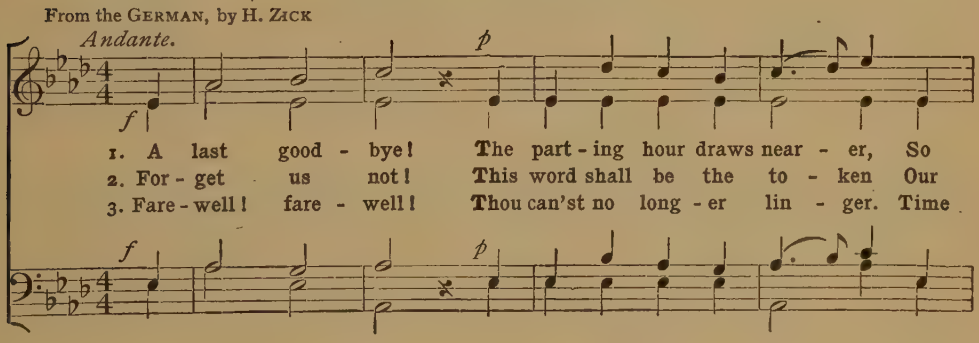

Moderato.
1. 'T was Fri - day morn when we set sail, And we were not far from the land, When the
2. Then up spake the captain of our gallant ship, And a well spoken man was he; "I have
3. Then up spake the cook of our gal - lant ship, And a red hot cook was he; "I
4. Then three times around went our gallant ship, And three times around went she, Then
cap - tain spied a love - ly mer - maid, With a comb and a glass in her
mar - ried a wife in Sa - lem town, And to - night she a wid - ow will
care much more for my ket - tles and my pots, Than I do for the depths of the
three times around went our gallant ship, And she sank to the depths of the
hand. O, the o - cean waves may roll, And the storm - y winds may blow, While
be."
sea."
sea.

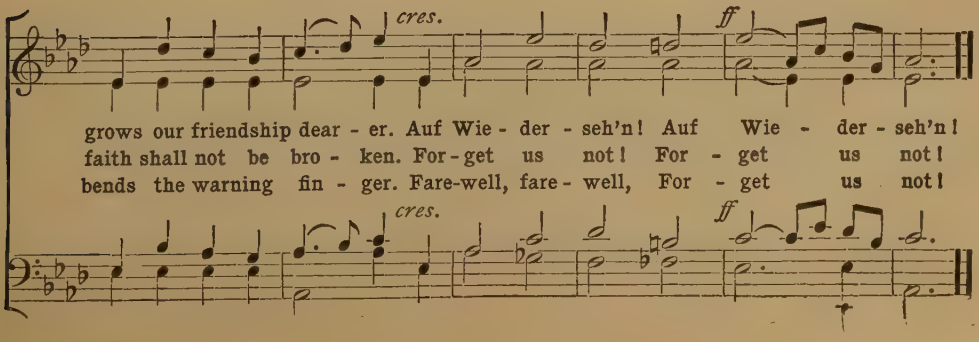




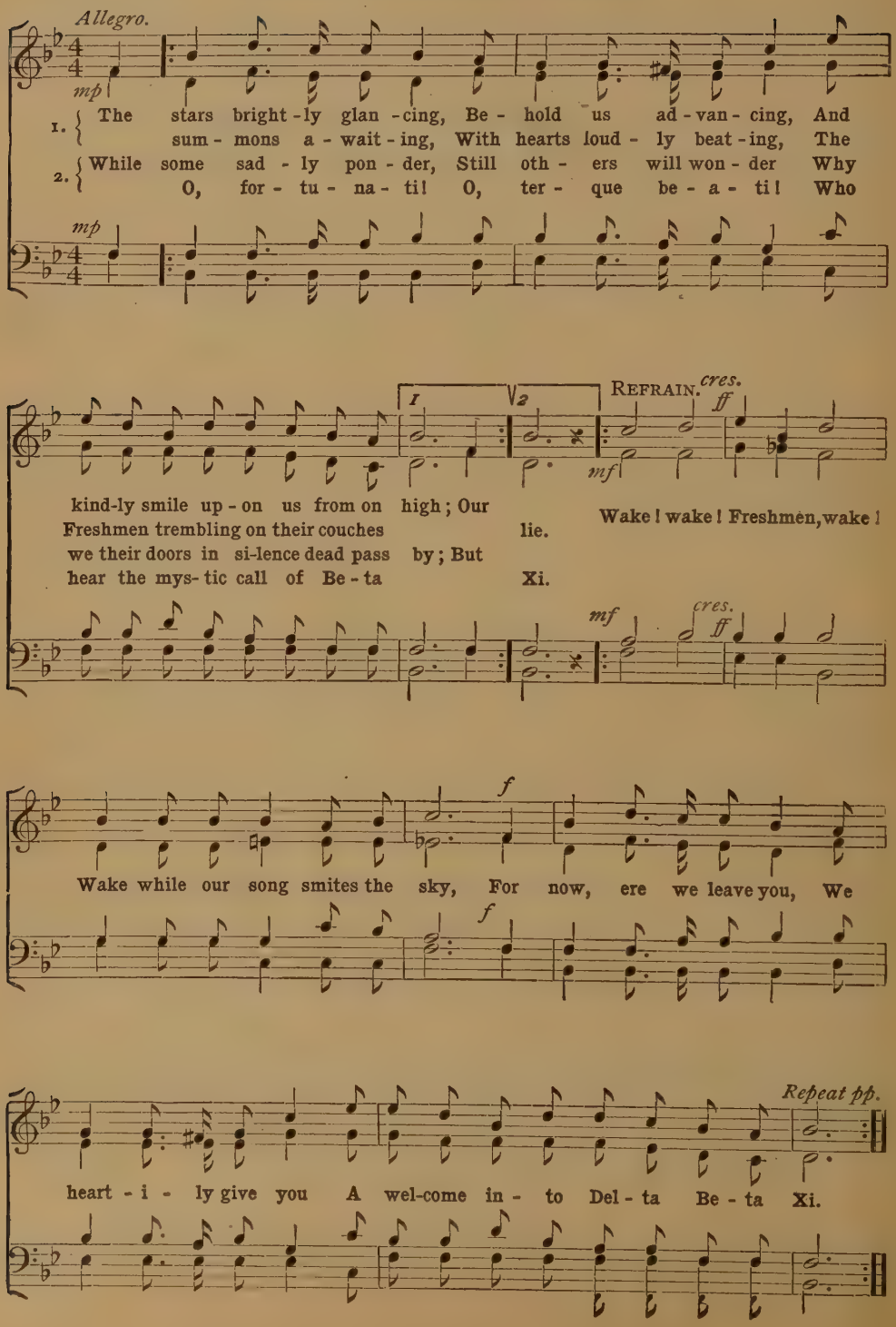
No. 40. FAREWELL SONG

From the GERMAN, by H. ZICK


Andante.
f
p
1. A last good-bye! The part-ing hour draws near-er, So
2. For-get us not! This word shall be the to-ken Our
3. Fare-well! fare-well! Thou can'st no long-er lin-ger. Time


cres.
ff
grows our friendship dear-er. Auf Wie-der-seh'n! Auf Wie-der-seh'n!
faith shall not be bro-ken. For-get us not! For-get us not!
bends the warning fin-ger. Fare-well, fare-well, For-get us not!

No. 41. WAKE, FRESHMEN, WAKE


Allegro.
mp
1. The stars bright-ly glan-cing, Be-hold us ad-van-cing, And
sum-mons a-wait-ing, With hearts loud-ly beat-ing, The
2. While some sad-ly pon-der, Still oth-ers will won-der Why
O, for-tu-na-ti! O, ter-que be-a-ti! Who
mp
1
2
REFRAIN.
cres.
ff
mf
kind-ly smile up-on us from on high; Our
Freshmen trembling on their couches lie.
we their doors in si-lence dead pass by; But
hear the mys-tic call of Be-ta Xi.
Wake! wake! Freshmen, wake!
mf
cres.
ff
f
Wake while our song smites the sky, For now, ere we leave you, We
f
Repeat pp.
heart-i-ly give you A wel-come in-to Del-ta Be-ta Xi.

No. 42.

SOURCE OF SONG

(HARROW SCHOOL SONG)

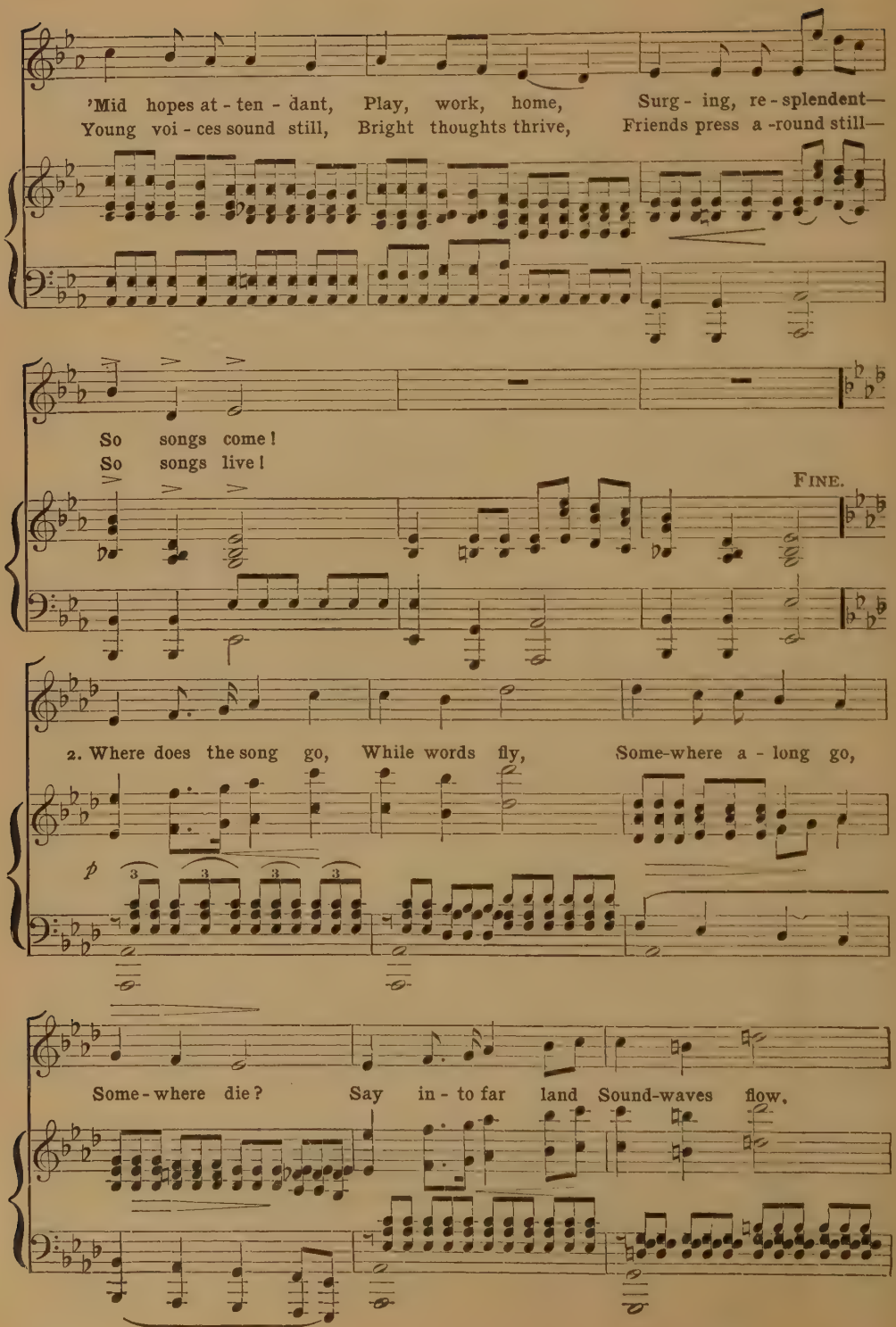
E. E. B. J. F.

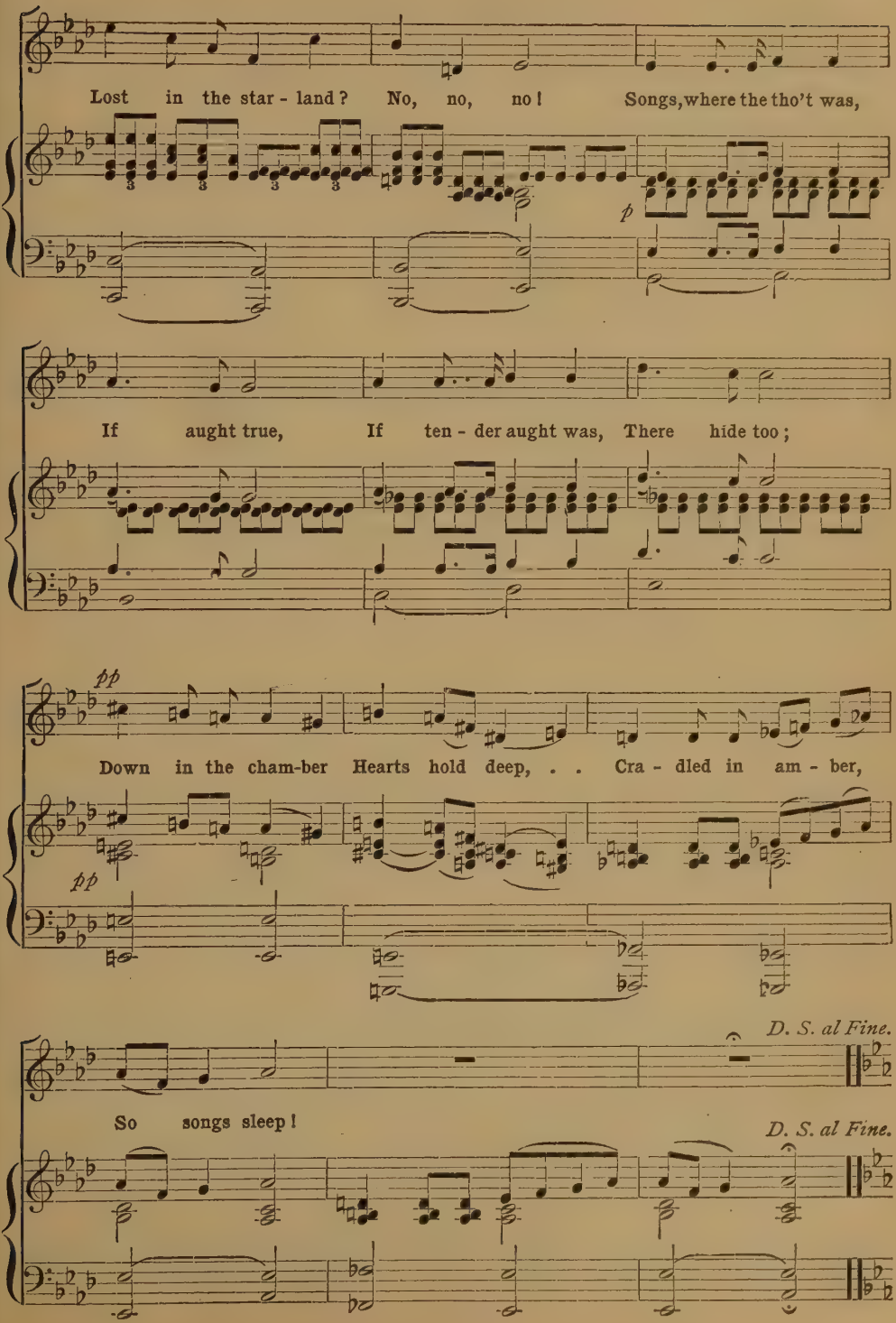
1. How does the song come,
3. Can yet the song live,

Whence up - swell, Whence on the tongue come, playmates, tell! Say, from the waste time,
Once more come, Voice -ful and strong-live, Now all dumb? Say, will it slum - ber

Chance sounds grow, Throats' idle pastime? No, no, no! While 'mid the breez - es,
Faint, thin, low, Years not to number? No, no, no! When droops the bold - est,

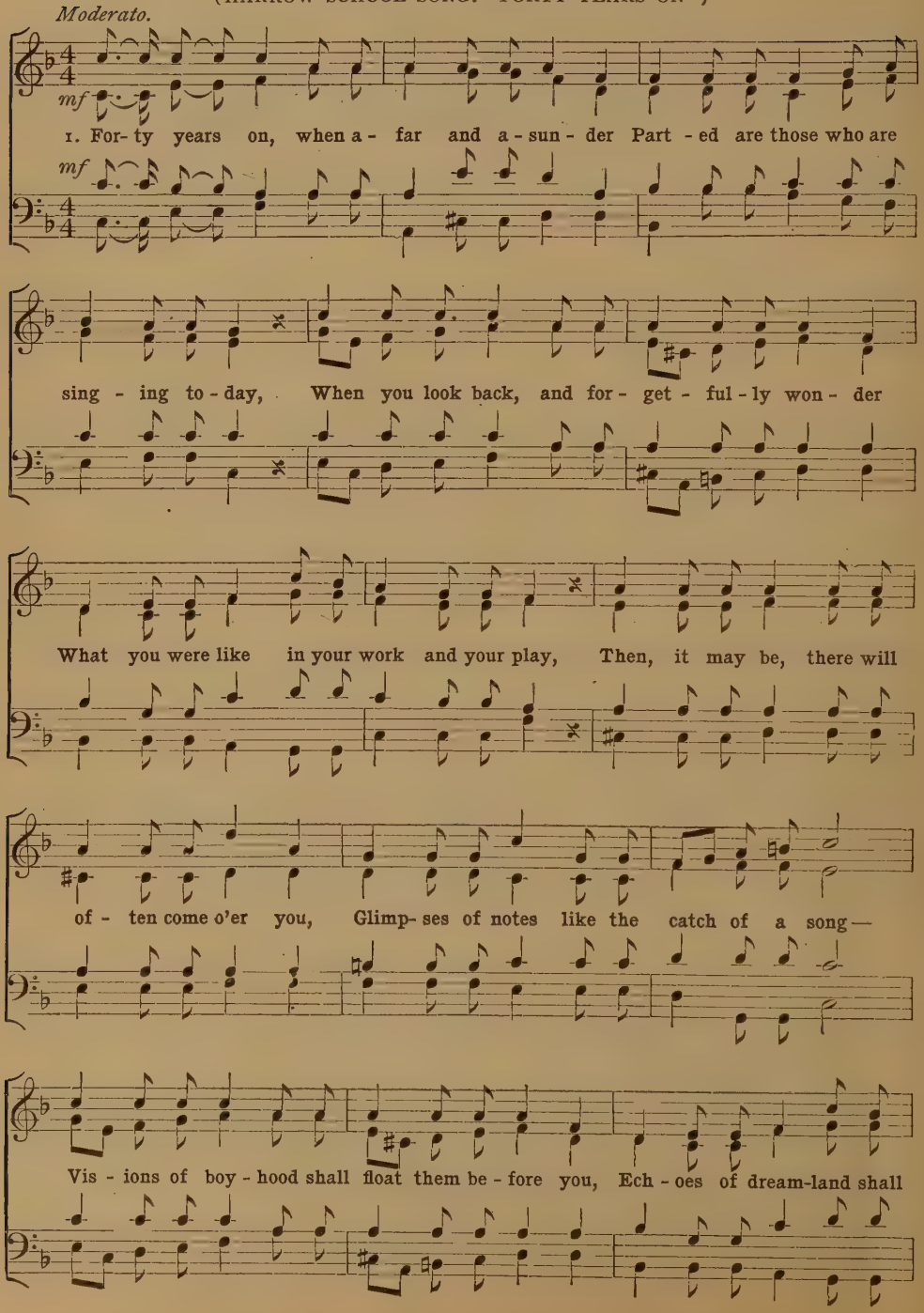
Life breathes free, Ere trou-ble freez - es, Youth's blue sea,
When hope flies, When hearts are cold - est Dead songs rise,

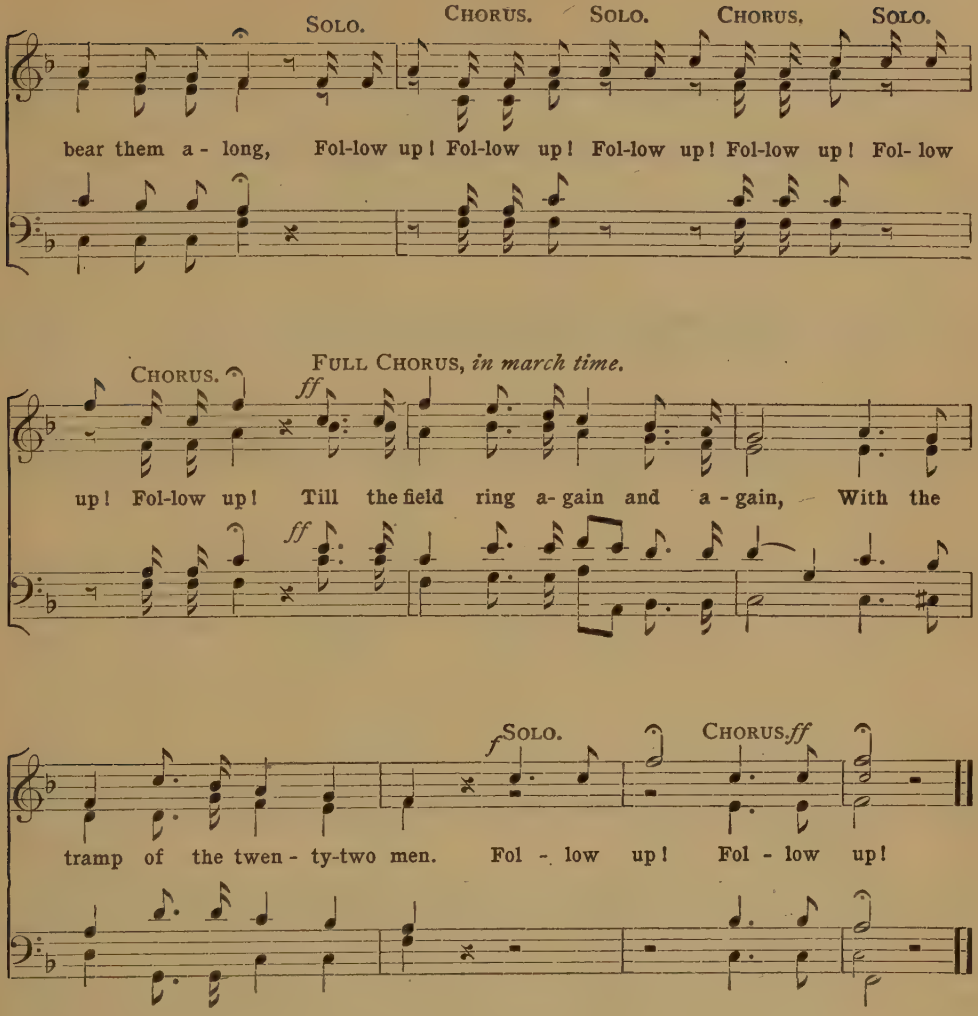

'Mid hopes at - ten - dant, Play, work, home, Surg - ing, re - splendent—
Young voi - ces sound still, Bright thoughts thrive, Friends press a - round still—
So songs come!
So songs live!
FINE.
2. Where does the song go, While words fly, Some-where a - long go,
Some - where die? Say in - to far land Sound-waves flow.


Lost in the star - land? No, no, no! Songs, where the tho't was,
p
If aught true, If ten - der aught was, There hide too;
pp
Down in the cham-ber Hearts hold deep, . . Cra - dled in am - ber,
pp
D. S. al Fine.
So songs sleep!
D. S. al Fine.

No. 43. FOOTBALL SONG

(HARROW SCHOOL SONG: "FORTY YEARS ON")


Moderato.
mf
1. For- ty years on, when a - far and a - sun - der Part - ed are those who are
mf
sing - ing to - day, When you look back, and for - get - ful - ly won - der
What you were like in your work and your play, Then, it may be, there will
of - ten come o'er you, Glimp- ses of notes like the catch of a song—
Vis - ions of boy - hood shall float them be - fore you, Ech - oes of dream-land shall


Solo.
Chorus.
Solo.
Chorus.
Solo.
bear them a - long, Fol-low up! Fol-low up! Fol-low up! Fol-low up! Fol- low
Chorus.
Full Chorus, *in march time.*
ff
up! Fol-low up! Till the field ring a- gain and a - gain, With the
ff
f Solo.
Chorus. *ff*
tramp of the twen - ty-two men. Fol - low up! Fol - low up!

2 Routs and discomfitures, rushes and rallies,
Touch-downs attempted, resisted, and won,
Strife without anger, and art without malice,
How will it seem to you, forty years on?
Then, you will say, not a feverish minute
Strained the weak heart and the wavering knee,
Never the battle raged hottest, but in it,
Neither the last nor the faintest, were we!
Follow up! etc.

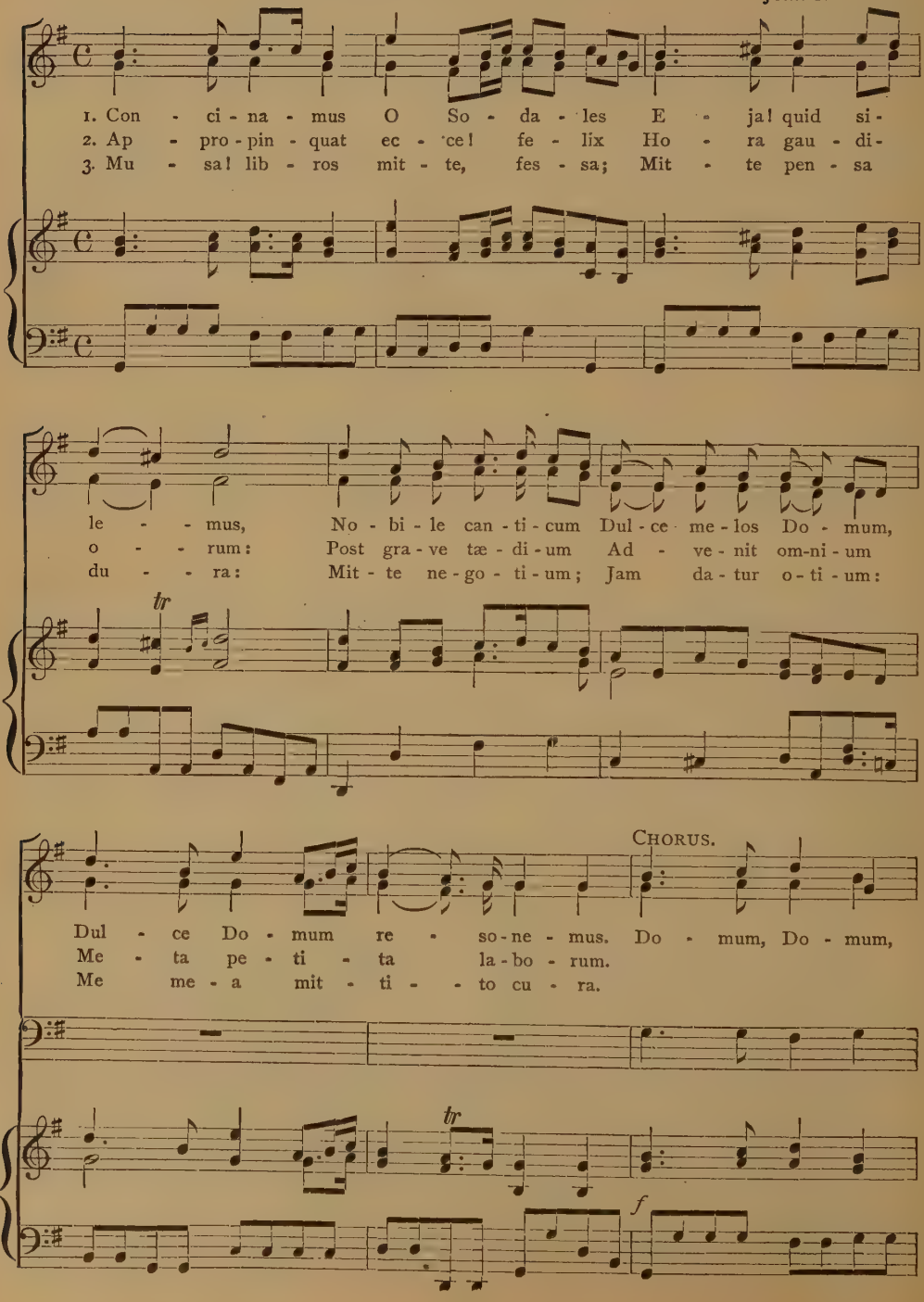
3 O the great days, in the distance enchanted,
Days of fresh air in the rain and the sun,
How we rejoiced as we struggled and panted—
Hardly believable, forty years on!
How we discoursed of them, one with another,
Auguring triumph, or balancing fate,
Loved the ally with the heart of a brother,
Hated the foe with a playing at hate!
Follow up! etc.

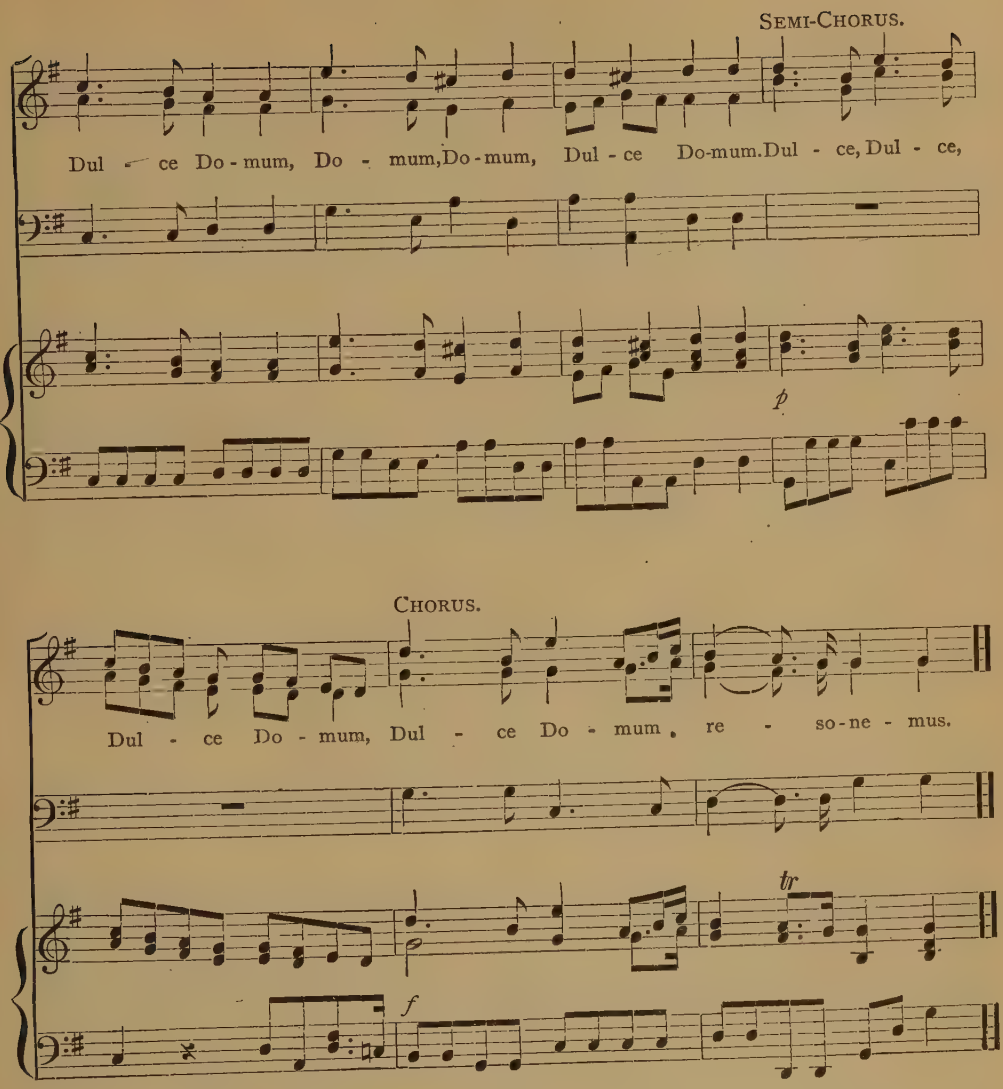
4 Forty years on, growing older and older,
Shorter in wind, as in memory long,
Feeble of foot, and rheumatic of shoulder,
What will it help you that once you were strong?
God give us goals then to guard or beleaguer,
Games to play out, whether earnest or fun;
Fights for the fearless, and goals for the eager,
Twenty, and thirty, and forty years on!
Follow up! etc.

No. 44. DULCE DOMUM

(WINCHESTER SCHOOL SONG)

JOHN READING


1. Con - ci - na - mus O So - da - les E - ja! quid si -
2. Ap - pro - pin - quat ec - ce! fe - lix Ho - ra gau - di -
3. Mu - sa! lib - ros mit - te, fes - sa; Mit - te pen - sa
le - - mus, No - bi - le can - ti - cum Dul - ce me - los Do - mum,
o - - rum: Post gra - ve tæ - di - um Ad - ve - nit om-ni - um
du - - ra: Mit - te ne - go - ti - um; Jam da - tur o - ti - um:
tr
CHORUS.
Dul - ce Do - mum re - so - ne - mus. Do - mum, Do - mum,
Me - ta pe - ti - ta la - bo - rum.
Me me - a mit - ti - - to cu - ra.
tr
f



4 Ridet annus, prata rident:
Nosque rideamus.
Jam repetit Domum
Daulias advena:
Nosque Domum repetamus.
Cho.—Domum, Domum, etc.

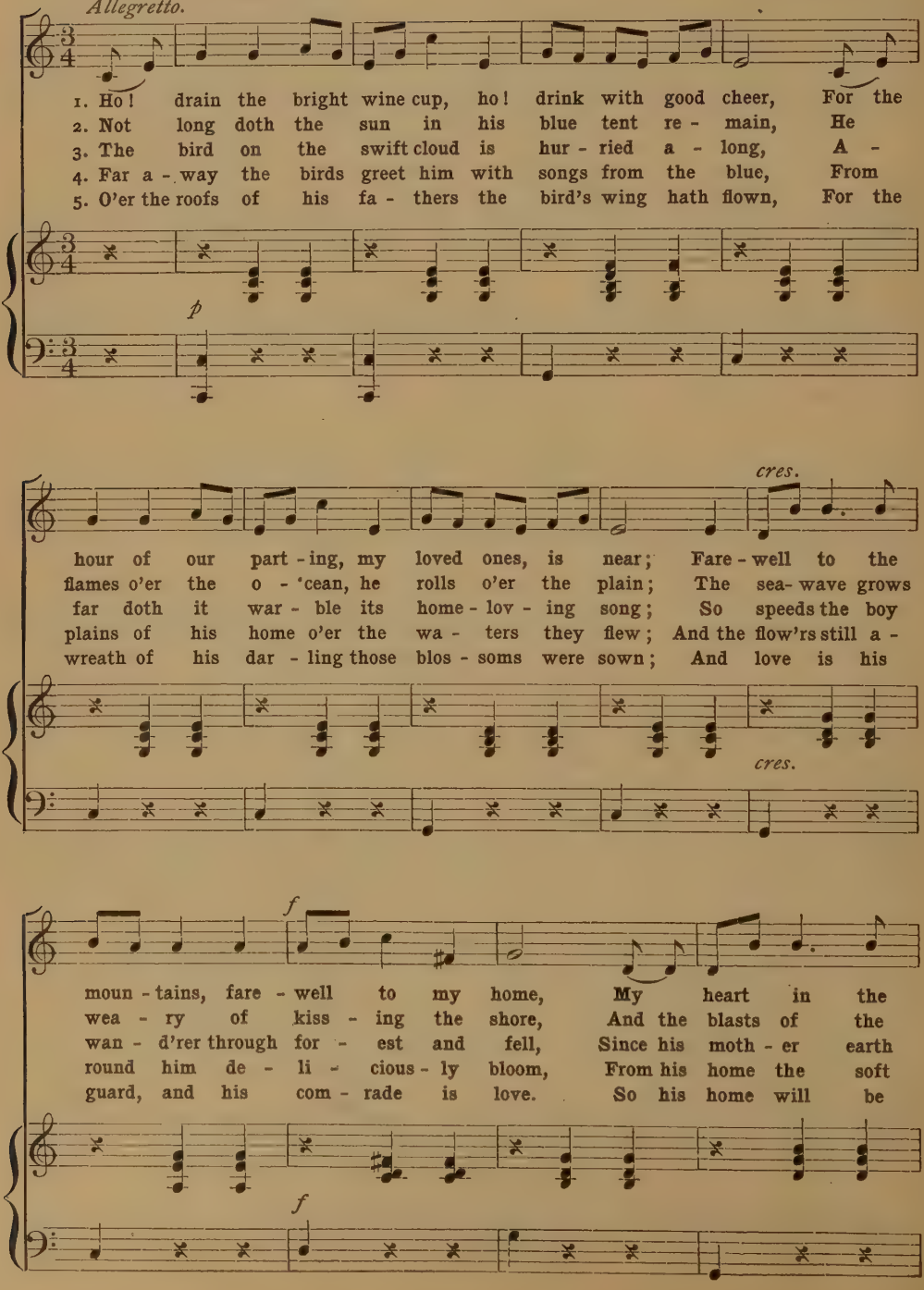
5 Heus! Rogere! fer caballos:
Eja! nunc eamus;
Limen amabile,
Matris et oscula,
Suaviter et repetamus.
Cho.—Domum, Domum, etc.

6 Concinamus ad Penates;
Vox et audiatur:
Phosphore! quid jubar,
Segnius emicans,
Gaudia nostra moratur?
Cho.—Domum, Domum, etc.

No. 45. WANDERLIED

Translated from the German by F. W. F. GERMAN MELODY

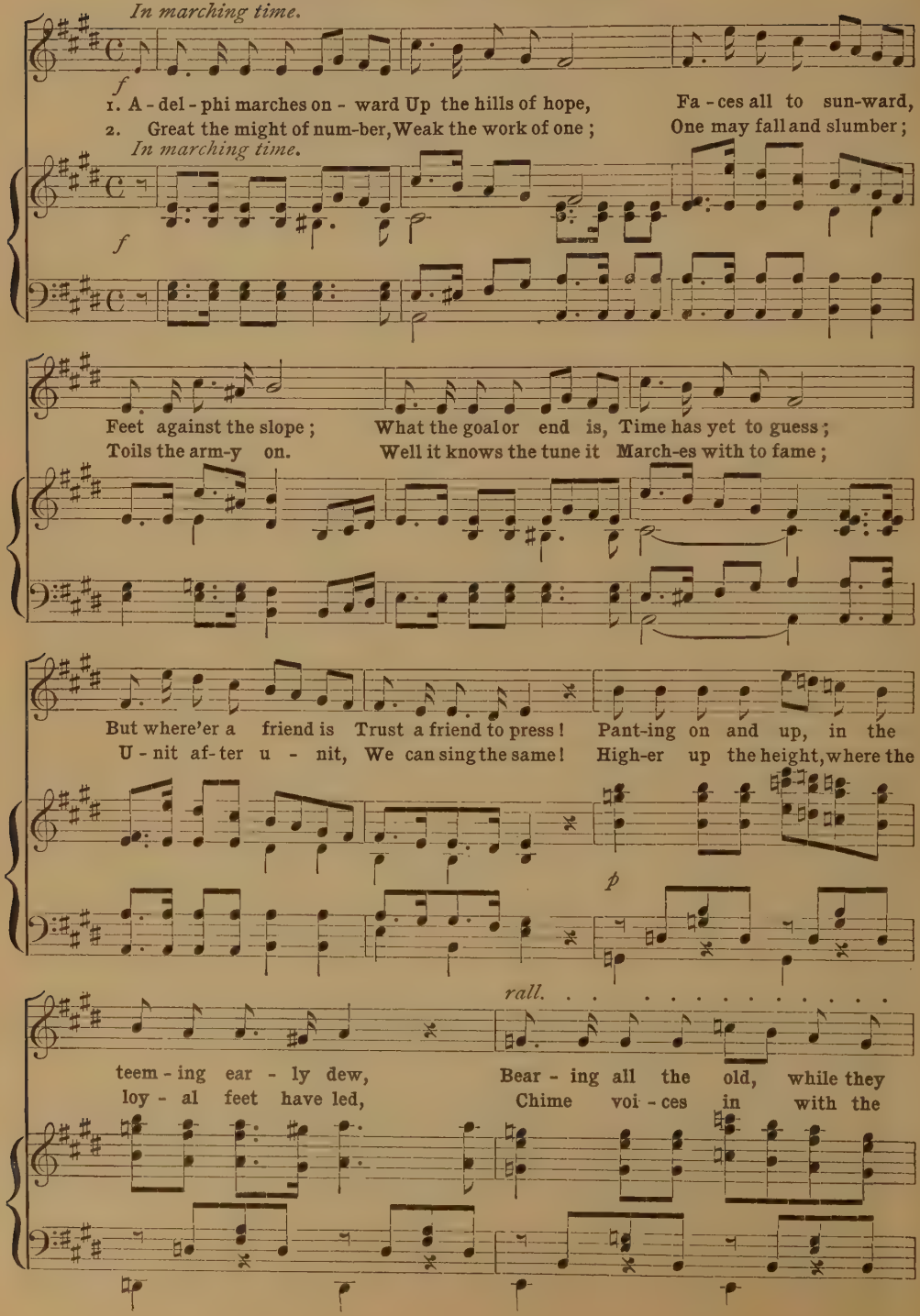
Allegretto.

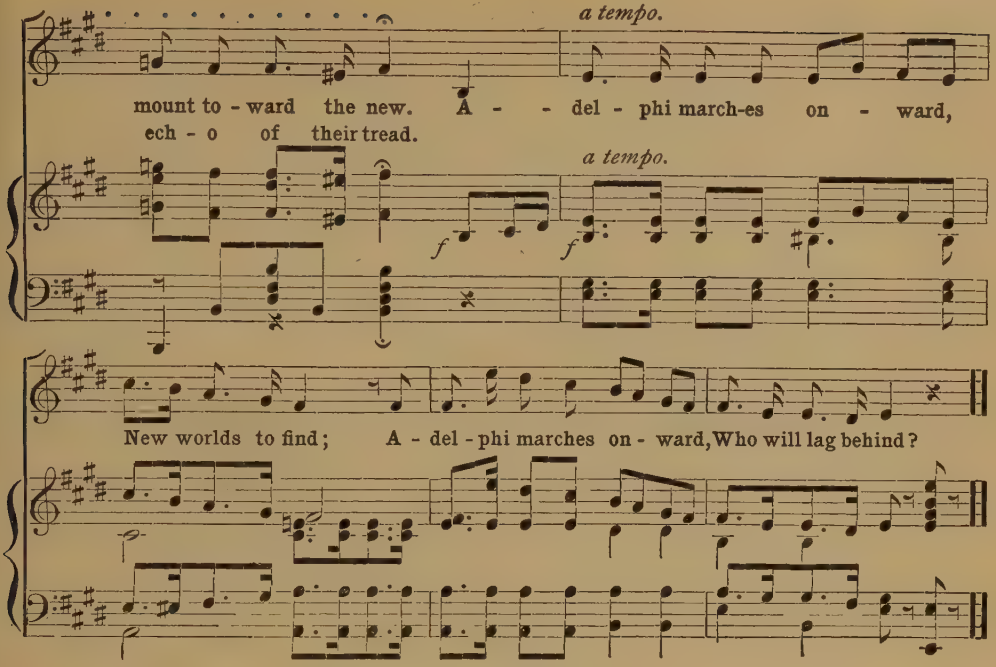

1. Ho! drain the bright wine cup, ho! drink with good cheer, For the
2. Not long doth the sun in his blue tent re - main, He
3. The bird on the swift cloud is hur - ried a - long, A -
4. Far a - way the birds greet him with songs from the blue, From
5. O'er the roofs of his fa - thers the bird's wing hath flown, For the
p
hour of our part - ing, my loved ones, is near; Fare - well to the
flames o'er the o - 'cean, he rolls o'er the plain; The sea- wave grows
far doth it war - ble its home - lov - ing song; So speeds the boy
plains of his home o'er the wa - ters they flew; And the flow'rs still a -
wreath of his dar - ling those blos - soms were sown; And love is his
cres.
cres.
f
moun - tains, fare - well to my home, My heart in the
wea - ry of kiss - ing the shore, And the blasts of the
wan - d'rer through for - est and fell, Since his moth - er earth
round him de - li - cious - ly bloom, From his home the soft
guard, and his com - rade is love. So his home will be
f

p
far world is yearn-ing to roam! Fare - well to the moun-tains,fare -
tem- pest, how loud - ly they roar, The sea- wave grows wea - ry of
hast - eth, he hast - eth as well! So speeds the boy - wan-d'rer through
breez - es have borne their per - fume, And the flow'rs still a - round him de -
near him, wher - ev - er he rove, And love is his guard,and his
p
rit.
well to my home, My heart in the far world is yearning to roam.
kiss - ing the shore, And the blasts of the tempest, how loud-ly they roar.
for - est and fell, Since his moth- er earth hasteth, he hast- eth as well!
li - cious - ly bloom, From his home the soft breezes have borne their per - fume.
com - rade is love, So his home will be near him,wherev - er he rove.
rit.
Chorus.
f
Ju - vi -val - le - ra, Ju - vi - val - le - ra, Ju - vi - val - le - ra - le - ra - le -
f
ra, Ju-vi -val- le - ra, Ju - vi - val- le-ra, Ju - vi-val- le - ra - le-ra - le - ra.

No. 46. ADELPHI MARCHES ONWARD

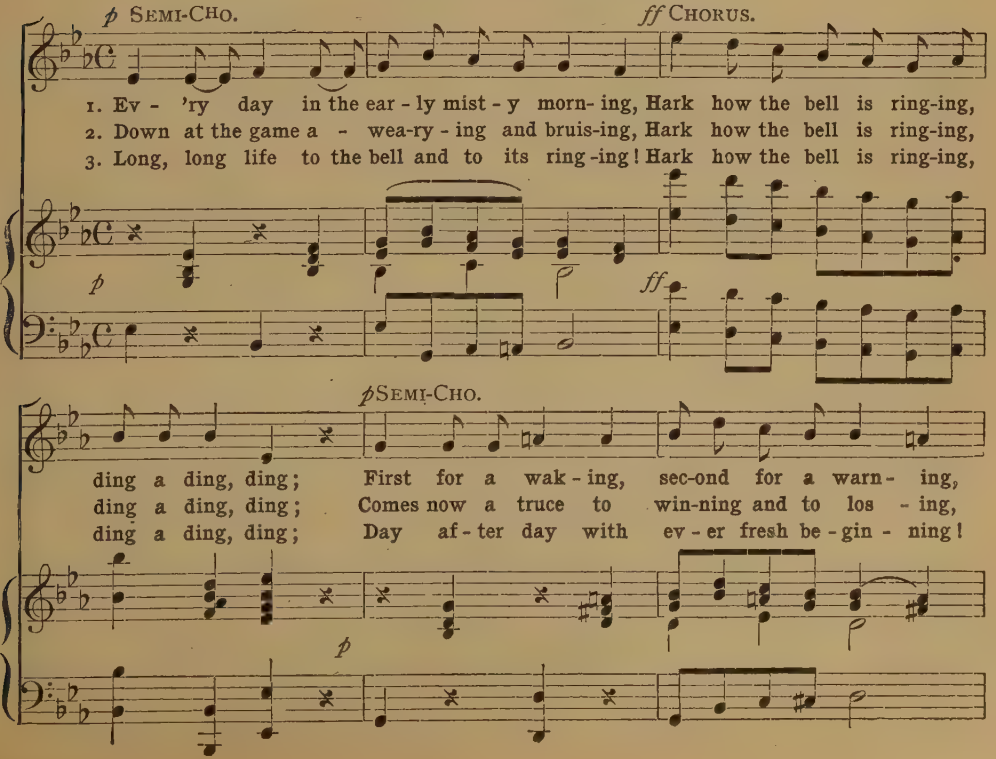
(Adapted from HARROW SCHOOL SONG)

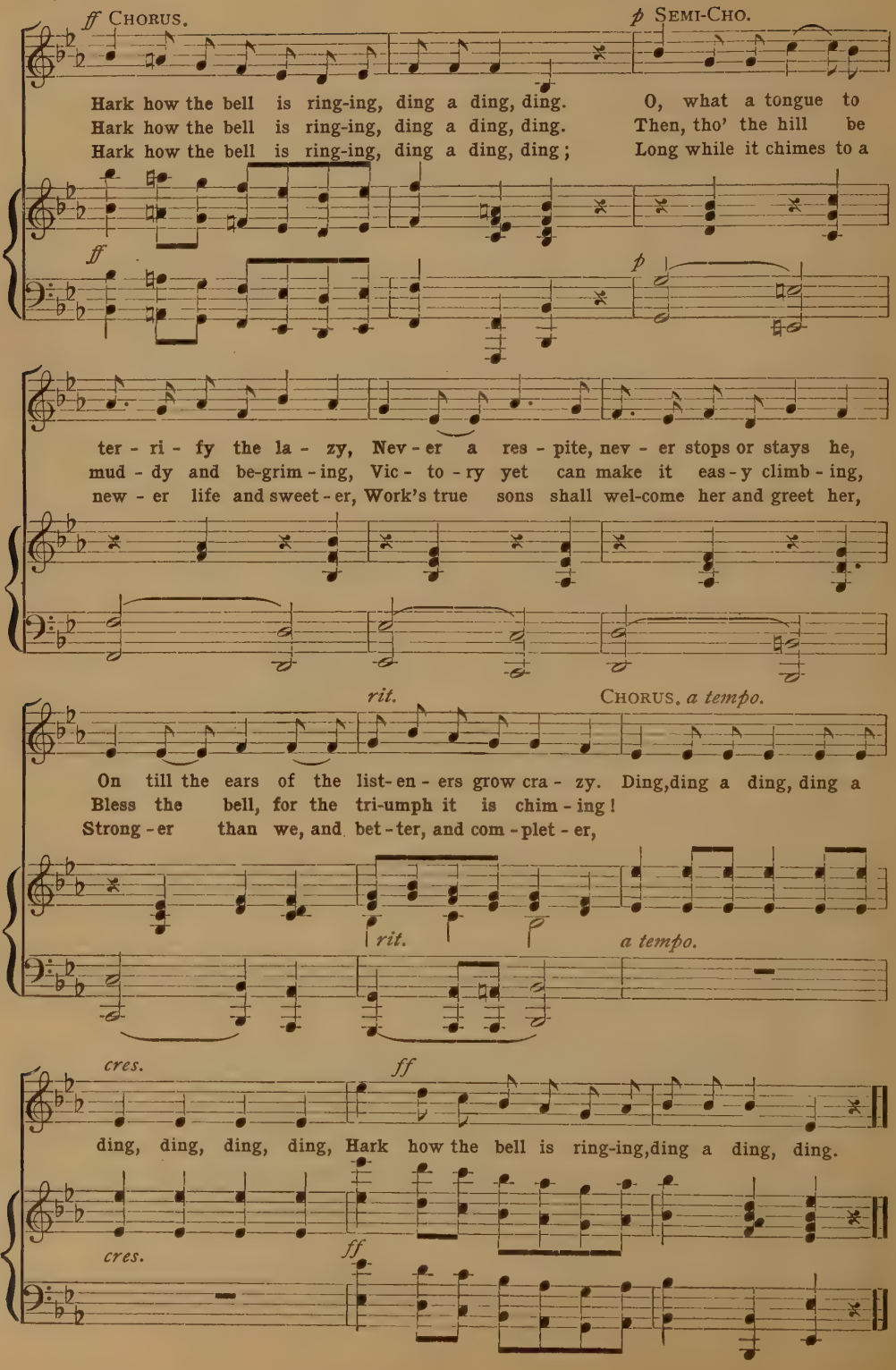

In marching time.
f
1. A - del - phi marches on - ward Up the hills of hope, Fa - ces all to sun-ward,
2. Great the might of num-ber, Weak the work of one ; One may fall and slumber ;
In marching time.
f
Feet against the slope ; What the goal or end is, Time has yet to guess ;
Toils the arm-y on. Well it knows the tune it March-es with to fame ;
But where'er a friend is Trust a friend to press ! Pant-ing on and up, in the
U - nit af-ter u - nit, We can sing the same ! High-er up the height, where the
p
rall.
teem - ing ear - ly dew, Bear - ing all the old, while they
loy - al feet have led, Chime voi - ces in with the


a tempo.
mount to - ward the new. A - - del - phi march-es on - ward,
ech - o of their tread.
a tempo.
f
f
New worlds to find; A - del - phi marches on - ward, Who will lag behind?

No. 47. THE VOICE OF THE BELL

(HARROW SCHOOL SONG)


p Semi-Cho.
ff Chorus.
1. Ev - 'ry day in the ear - ly mist - y morn- ing, Hark how the bell is ring-ing,
2. Down at the game a - wea-ry - ing and bruis-ing, Hark how the bell is ring-ing,
3. Long, long life to the bell and to its ring -ing! Hark how the bell is ring-ing,
p
ff
p Semi-Cho.
ding a ding, ding; First for a wak - ing, sec-ond for a warn - ing,
ding a ding, ding; Comes now a truce to win-ning and to los - ing,
ding a ding, ding; Day af - ter day with ev - er fresh be - gin - ning!
p


ff Chorus.
p Semi-Cho.
Hark how the bell is ring-ing, ding a ding, ding.
Hark how the bell is ring-ing, ding a ding, ding.
Hark how the bell is ring-ing, ding a ding, ding;
O, what a tongue to
Then, tho' the hill be
Long while it chimes to a
ff
p
ter - ri - fy the la - zy, Nev - er a res - pite, nev - er stops or stays he,
mud - dy and be-grim - ing, Vic - to - ry yet can make it eas - y climb - ing,
new - er life and sweet - er, Work's true sons shall wel-come her and greet her,
rit.
Chorus. a tempo.
On till the ears of the list - en - ers grow cra - zy. Ding, ding a ding, ding a
Bless the bell, for the tri-umph it is chim - ing!
Strong - er than we, and bet - ter, and com - plet - er,
rit.
a tempo.
cres.
ff
ding, ding, ding, ding, Hark how the bell is ring-ing, ding a ding, ding.
cres.
ff

No. 48. THE SCHOOL-HOUSE AND THE FLAG

H. BUTTERWORTH FRANK TREAT SOUTHWICK

Con spirito.

1. Ye who love the Re - pub-lic, re - mem-ber the claim, Ye owe to her fortunes, ye
2. The blue arch a - bove us is Lib - er - ty's dome, The green fields be-neath us E -

cres - - - cen - - - do.

UNISON. HARMONY.

owe to her name, To her years of pros - per - i - ty past and in store,—A hundred be-
qual - i - ty's home; But the school-room to-day is Hu-man - i - ty's friend,—Let the people the

cres - - - cen - - - do.

dim.

REFRAIN. SEMI-CHORUS.

hind you, a thou-sand be - fore! 'T is . . the school-house that stands by the flag;
flag and the school-room de - fend!

dim.

TUTTI.

Let . . the na - tion stand by the school! 'T is . . the school-bell that

cres. *ff* *piu lento.*

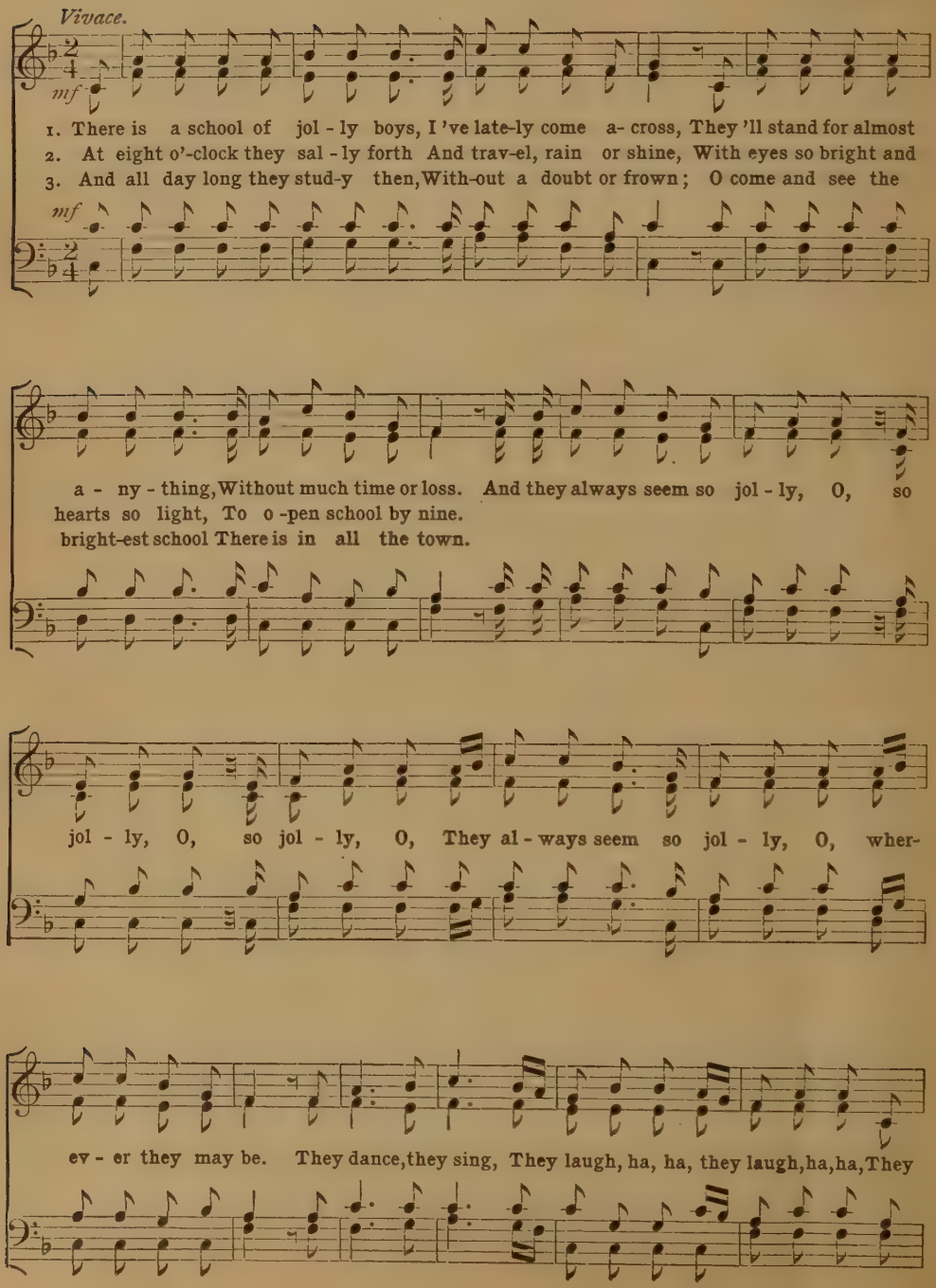
rings for our Lib - er - ty old, 'T is the school-boy whose bal - lot shall rule.

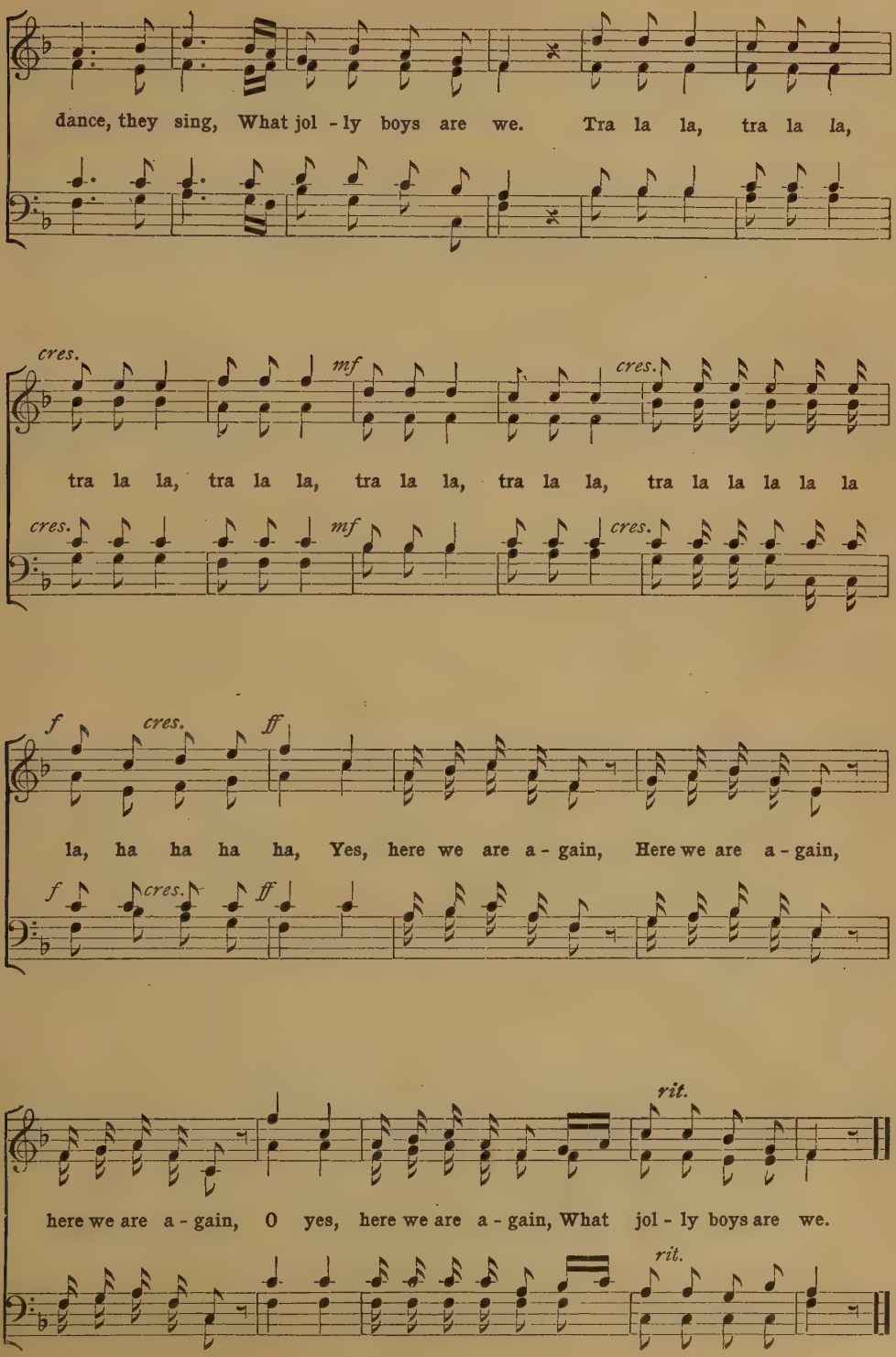
cres. *ff* *piu lento.*

*Small notes for instrument only.

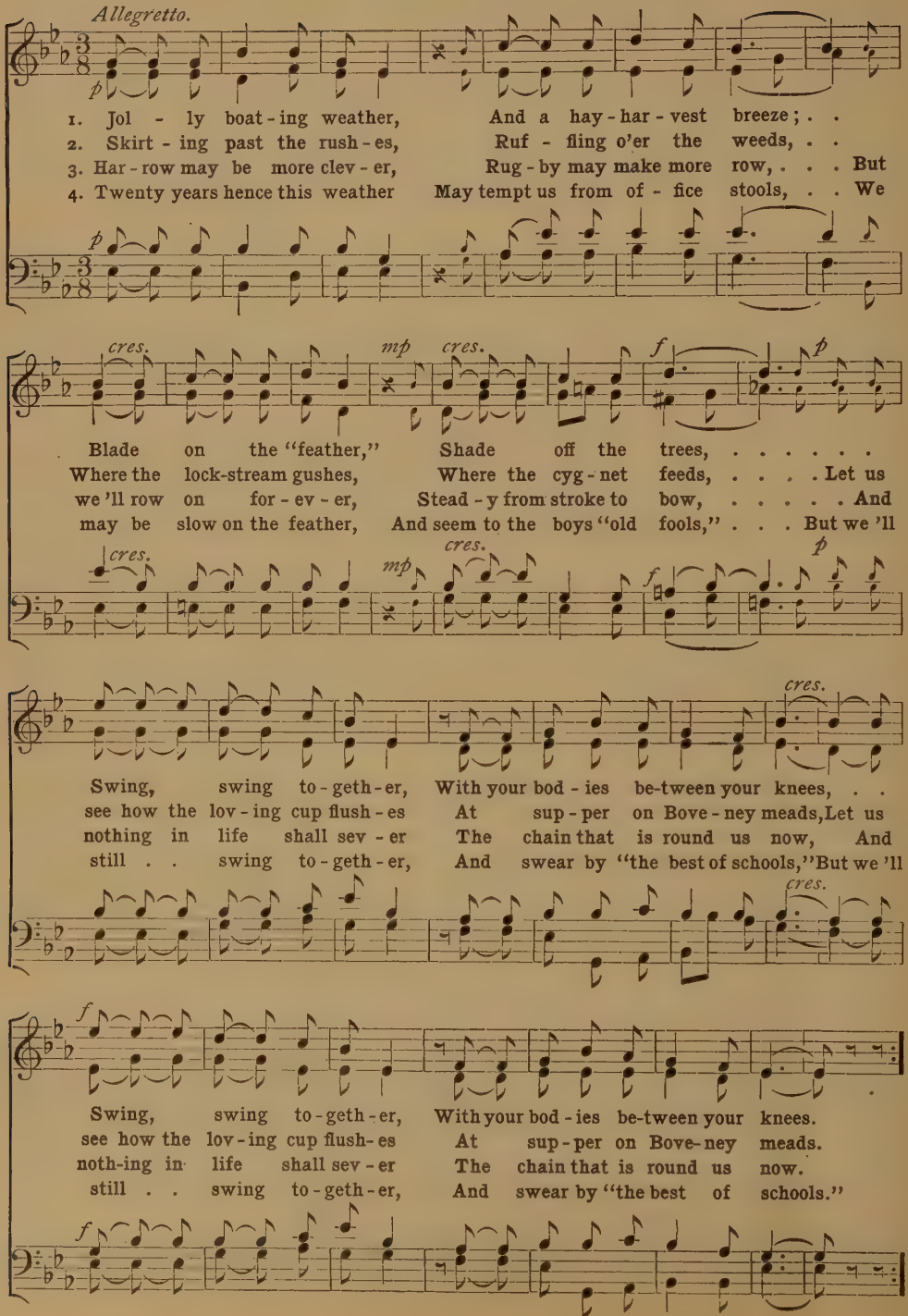
No. 49. THE SCHOOL OF JOLLY BOYS

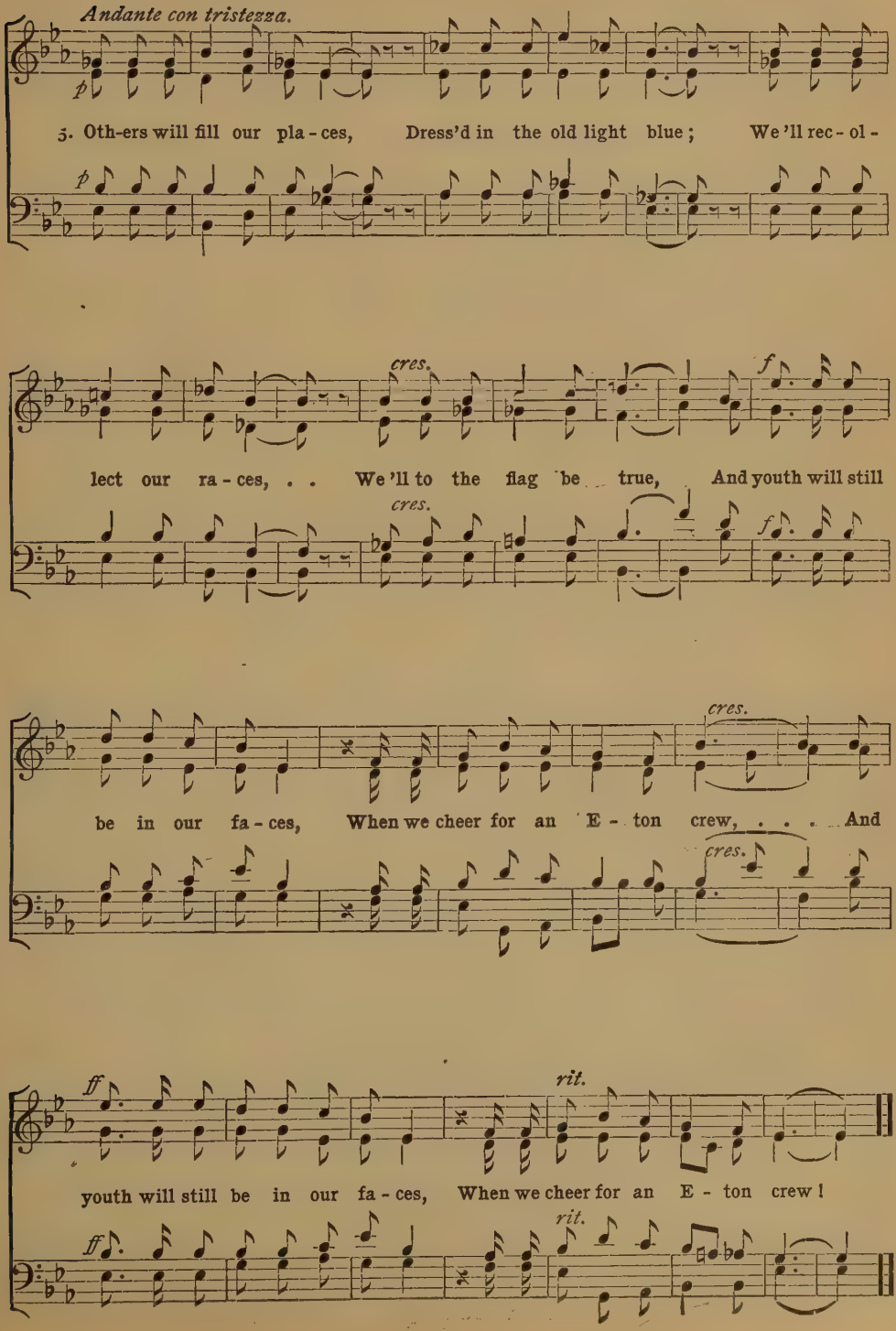
OLD MELODY


Vivace.
mf
1. There is a school of jol - ly boys, I 've late-ly come a- cross, They 'll stand for almost
2. At eight o'-clock they sal - ly forth And trav-el, rain or shine, With eyes so bright and
3. And all day long they stud-y then, With-out a doubt or frown; O come and see the
mf
a - ny - thing, Without much time or loss. And they always seem so jol - ly, O, so
hearts so light, To o -pen school by nine.
bright-est school There is in all the town.
jol - ly, O, so jol - ly, O, They al - ways seem so jol - ly, O, wher-
ev - er they may be. They dance, they sing, They laugh, ha, ha, they laugh, ha, ha, They


dance, they sing, What jol - ly boys are we. Tra la la, tra la la,
cres. mf cres.
tra la la, tra la la, tra la la, tra la la, tra la la la la la
cres. mf cres.
f cres. ff
la, ha ha ha ha, Yes, here we are a - gain, Here we are a - gain,
f cres. ff
rit.
here we are a - gain, O yes, here we are a - gain, What jol - ly boys are we.
rit.

No. 50. ETON BOATING SONG


Allegretto.
p
1. Jol - ly boat - ing weather, And a hay - har - vest breeze; . .
2. Skirt - ing past the rush - es, Ruf - fling o'er the weeds, . .
3. Har - row may be more clev - er, Rug - by may make more row, . . . But
4. Twenty years hence this weather May tempt us from of - fice stools, . . We
cres. mp cres. f p
Blade on the "feather," Shade off the trees, ...
Where the lock-stream gushes, Where the cyg - net feeds, ... Let us
we 'll row on for - ev - er, Stead - y from stroke to bow, ... And
may be slow on the feather, And seem to the boys "old fools," . . . But we 'll
cres. mp cres. f p
cres.
Swing, swing to - geth - er, With your bod - ies be - tween your knees, . .
see how the lov - ing cup flush - es At sup - per on Bove - ney meads, Let us
nothing in life shall sev - er The chain that is round us now, And
still . . swing to - geth - er, And swear by "the best of schools," But we 'll
cres.
f
Swing, swing to - geth - er, With your bod - ies be - tween your knees.
see how the lov - ing cup flush - es At sup - per on Bove - ney meads.
noth - ing in life shall sev - er The chain that is round us now.
still . . swing to - geth - er, And swear by "the best of schools."
f

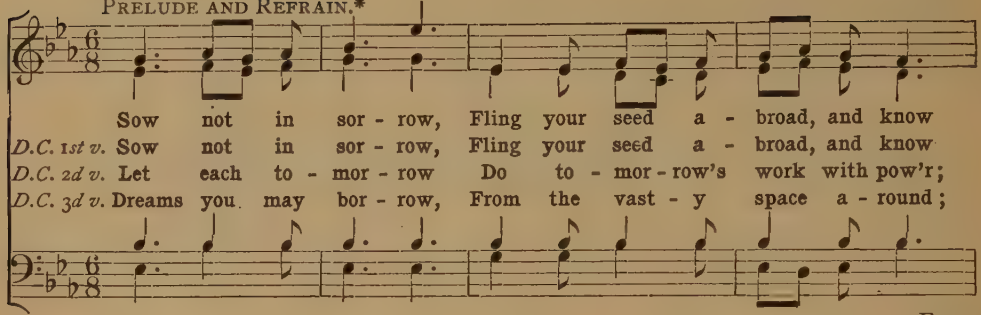

Andante con tristezza.
p
3. Oth-ers will fill our pla-ces, Dress'd in the old light blue; We'll rec-ol-
p
cres.
f
lect our ra-ces, . . We'll to the flag be true, And youth will still
cres.
f
cres.
be in our fa-ces, When we cheer for an E-ton crew, . . . And
cres.
ff
rit.
youth will still be in our fa-ces, When we cheer for an E-ton crew!
ff
rit.

No. 51. SOW NOT IN SORROW

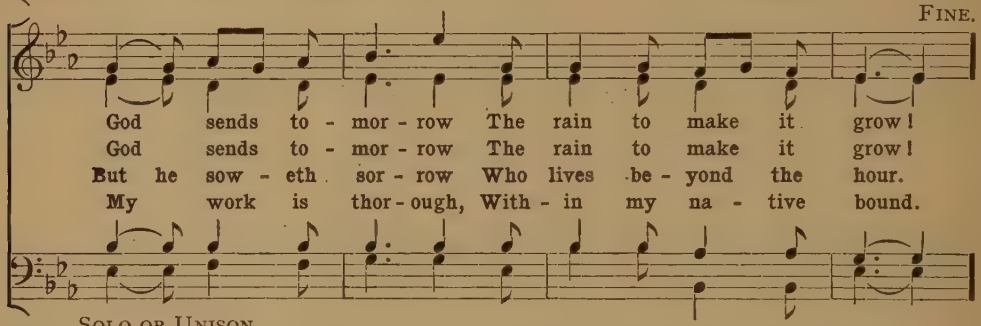
NÄGELI

Allegretto.

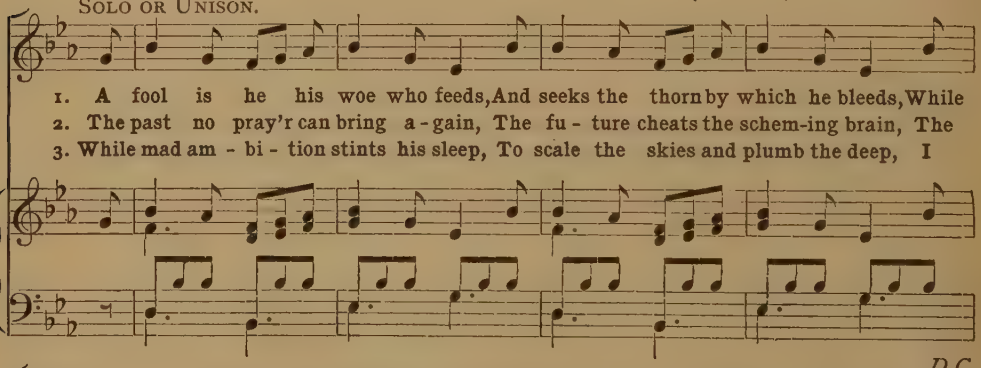
PRELUDE AND REFRAIN.*


Sow not in sor - row, Fling your seed a - broad, and know
D.C. 1st v. Sow not in sor - row, Fling your seed a - broad, and know
D.C. 2d v. Let each to - mor - row Do to - mor - row's work with pow'r;
D.C. 3d v. Dreams you may bor - row, From the vast - y space a - round;

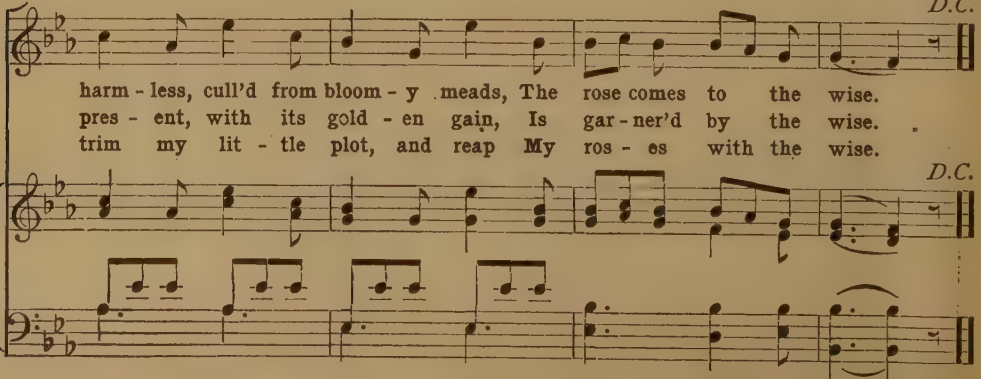
FINE.


God sends to - mor - row The rain to make it grow!
God sends to - mor - row The rain to make it grow!
But he sow - eth sor - row Who lives be - yond the hour.
My work is thor - ough, With - in my na - tive bound.

SOLO OR UNISON.


1. A fool is he his woe who feeds, And seeks the thorn by which he bleeds, While
2. The past no pray'r can bring a - gain, The fu - ture cheats the schem-ing brain, The
3. While mad am - bi - tion stints his sleep, To scale the skies and plumb the deep, I

D.C.


harm - less, cull'd from bloom - y meads, The rose comes to the wise.
pres - ent, with its gold - en gain, Is gar - ner'd by the wise.
trim my lit - tle plot, and reap My ros - es with the wise.

D.C.

* Let the prelude be a solo or unison, with accompaniment of piano; the refrain, a chorus.

4 The Phrygian Midas prayed of old,
That all he touched might turn to gold,
But thus his dinner, we are told,
Was lost to him unwise!

REFRAIN.

He found a sorrow
Where he hoped a golden joy;
From Midas borrow,
And be a wiser boy!

5 When storms with wintry bluster come
And Jove beats loud his thunder drum,
I sit beside the fire and hum
The song that cheers the wise.

REFRAIN.

Fear bringeth sorrow;
'Mid the world's confounding din,
Peace you may borrow
From faith that 's strong within!

No. 52. FAREWELL

From the German, by H. ZICK — SILCHER

Andante.
p
mf
cres.
1. Love! so beau-ti - ful and true! I must leave to-mor-row, Can no longer be with you,
2. In true friendship heart to heart Closely clings for-ev - er, Sun and moon on high may part,
3. When soft breezes kiss your cheek, Touch your hands caressing, Sighs they are and thee they seek,
Part-ing caus - es sor-row. Ah! I love thee faith-ful-ly, More than words can
But true friends will nev - er. Who the depth of woe can tell, When two lov - ers
Sent by me with bless-ing; Thousands send I day by day, And with thee I
cres.
f
tell to thee; Yet from thee must wan - der, Yet from thee must wan-der.
say farewell, Say fare-well for - ev - er, Say farewell for - ev - er.
bid them stay, To re-call me to . . . thee, To re-call me to thee!

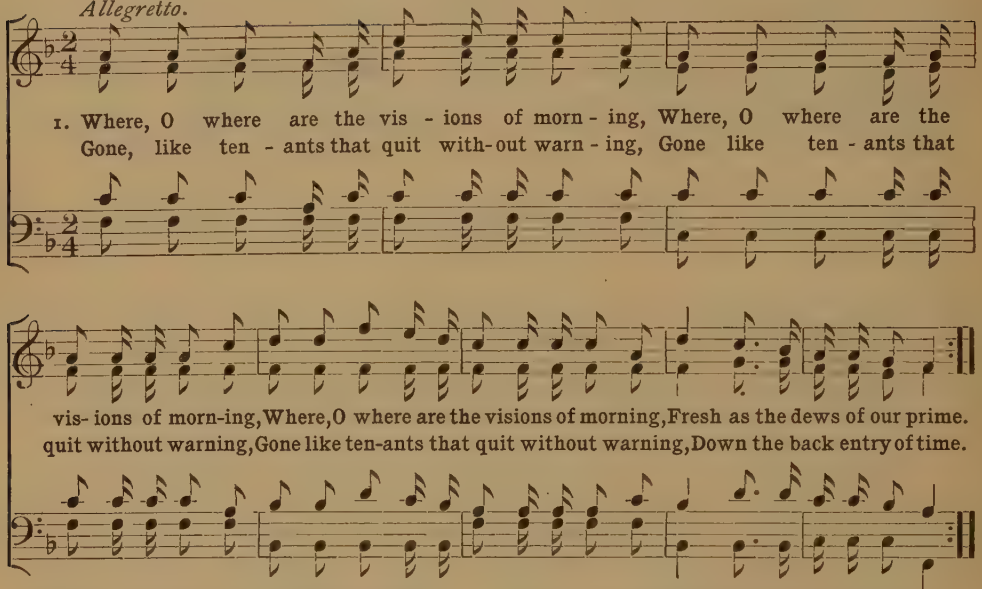
No. 53. QUESTIONS AND ANSWERS

(HARVARD)

A SONG FOR THE CLASS OF '29

O. W. HOLMES

Allegretto.


1. Where, O where are the vis - ions of morn - ing, Where, O where are the
Gone, like ten - ants that quit with-out warn - ing, Gone like ten - ants that
vis- ions of morn-ing, Where, O where are the visions of morning, Fresh as the dews of our prime.
quit without warning, Gone like ten-ants that quit without warning, Down the back entry of time.

2 Where, O where are life's lilies and roses,
Nursed in the golden dawn's smile?
Dead as the bulrushes round little Moses,
On the old banks of the Nile.

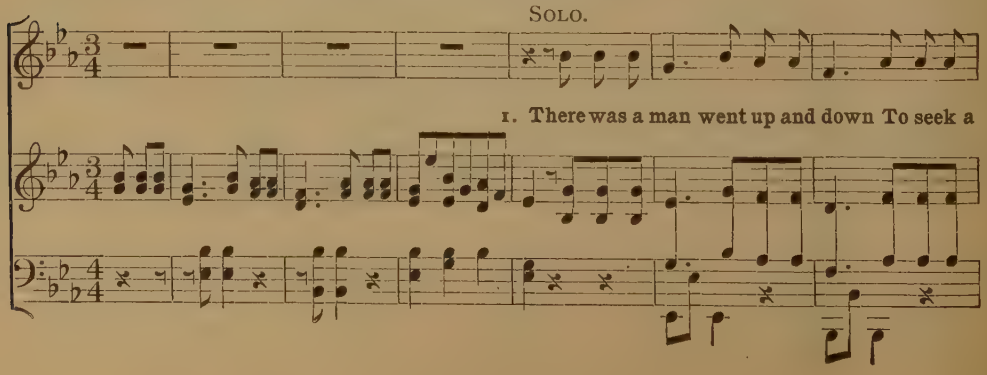
3 Where are the Marys, and Anns, and Elizas,
Loving and lovely of yore?
Look in the columns of old Advertisers,
Married and dead by the score.

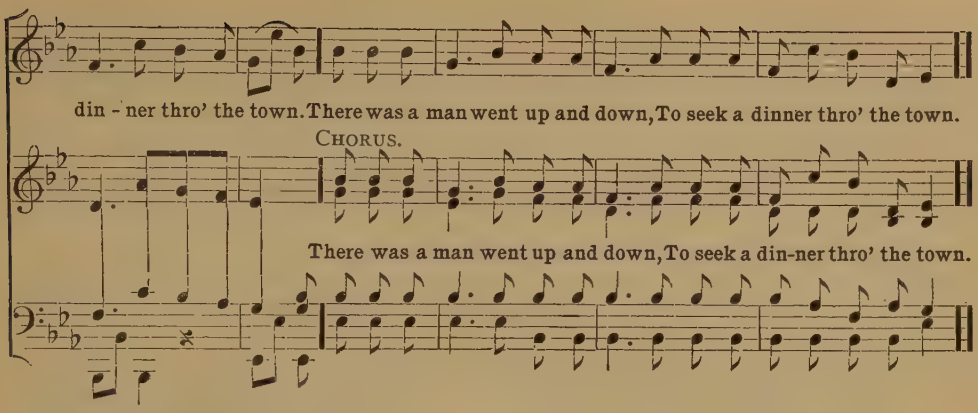
4 Where the grey colts and the ten-year-old fillies,
Saturday's triumph and joy?
Gone like our friend, swift-footed Achilles,
Homer's ferocious old boy.

5 Die-away dreams of ecstatic emotion,
Hopes like young eagles at play,
Vows of unheard of and endless devotion,
How ye have faded away.

6 Yet, though the ebbing of time's mighty river
Leave our young blossoms to die,
Let him roll smooth in his current forever,
Till the last pebble is dry.

No. 54. THE LONE FISH-BALL




din - ner thro' the town. There was a man went up and down, To seek a dinner thro' the town.
CHORUS.
There was a man went up and down, To seek a din-ner thro' the town.

2 What wretch is he who wife forsakes,
Who best of jam and waffles makes?

3 He feels his cash to know his pence,
And finds he has but just six cents

4 He finds at last a right cheap place,
And enters in with modest face.

5 The bill of fare he searches through,
To see what his six cents will do.

6 The cheapest viand of them all
Is "Twelve and a half cents for two Fish-balls.

7 The waiter he to him doth call,
And gently whispers,—"one Fish-ball."

8 The waiter roars it through the hall,
The guests they start at "one Fish-ball!"

9 The guest then says, quite ill at ease,
"A piece of bread, sir, if you please,"

10 The waiter roars it through the hall,
"We don't give bread with one Fish-ball!"

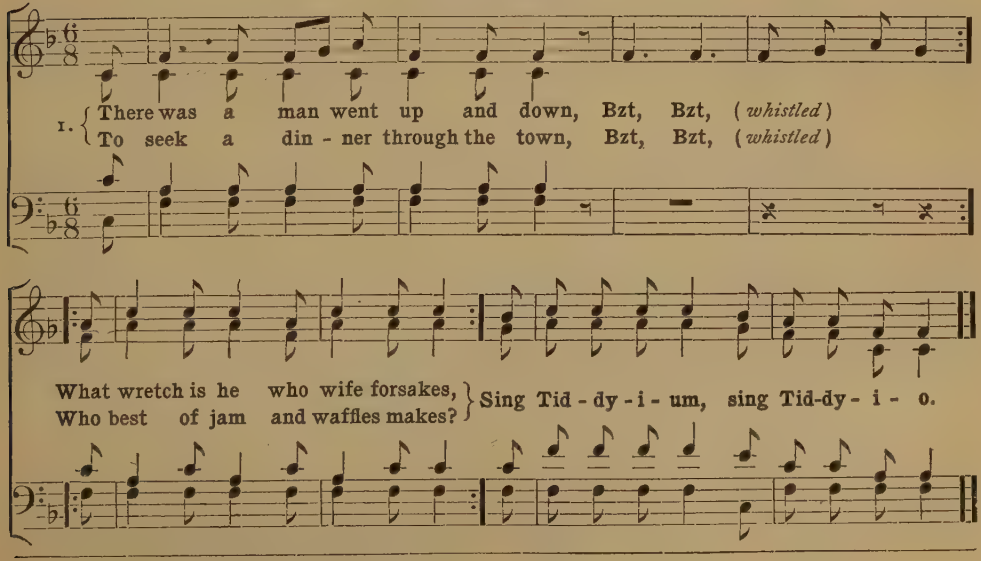
MORAL

11 Who would have bread with his Fish-ball.
Must get it first, or not at all.

12 Who would Fish-ball with fixins eat,
Must get some friend to stand a treat.

No. 55. THE LONE FISH-BALL

SECOND VERSION


1. There was a man went up and down, Bzt, Bzt, (whistled)
To seek a din - ner through the town, Bzt, Bzt, (whistled)
What wretch is he who wife forsakes,
Who best of jam and waffles makes?
Sing Tid - dy - i - um, sing Tid-dy - i - o.

FOOTNOTE. Remaining verses as in previous version.

No. 56. GRADUATION SONG

GEORGE COOPER — ANCIENT MELODY

Andante.

p

1. Our school-days now are past and gone, And yet we fond - ly lin - ger
2. Long will our hearts re - call each joy That bound us in sweet friendship

here; For sweet each joy that we have known: 'T is sad to part from comrades
here; For time can nev - er - more de - stroy The light of mem - 'ry burn-ing

dear. The world be - fore us bright-ly lies, Yet here fond mem-'ry loves to dwell; With
clear. Of oth - er scenes and oth - er cares Our lips must now their sto - ry tell; Each

cres. *mf*

sad-dened hearts and dew - y eyes We bid to all a sweet fare-well!
heart your ten - der mem -'ry shares, Teach-ers and com - rades, now fare-well!

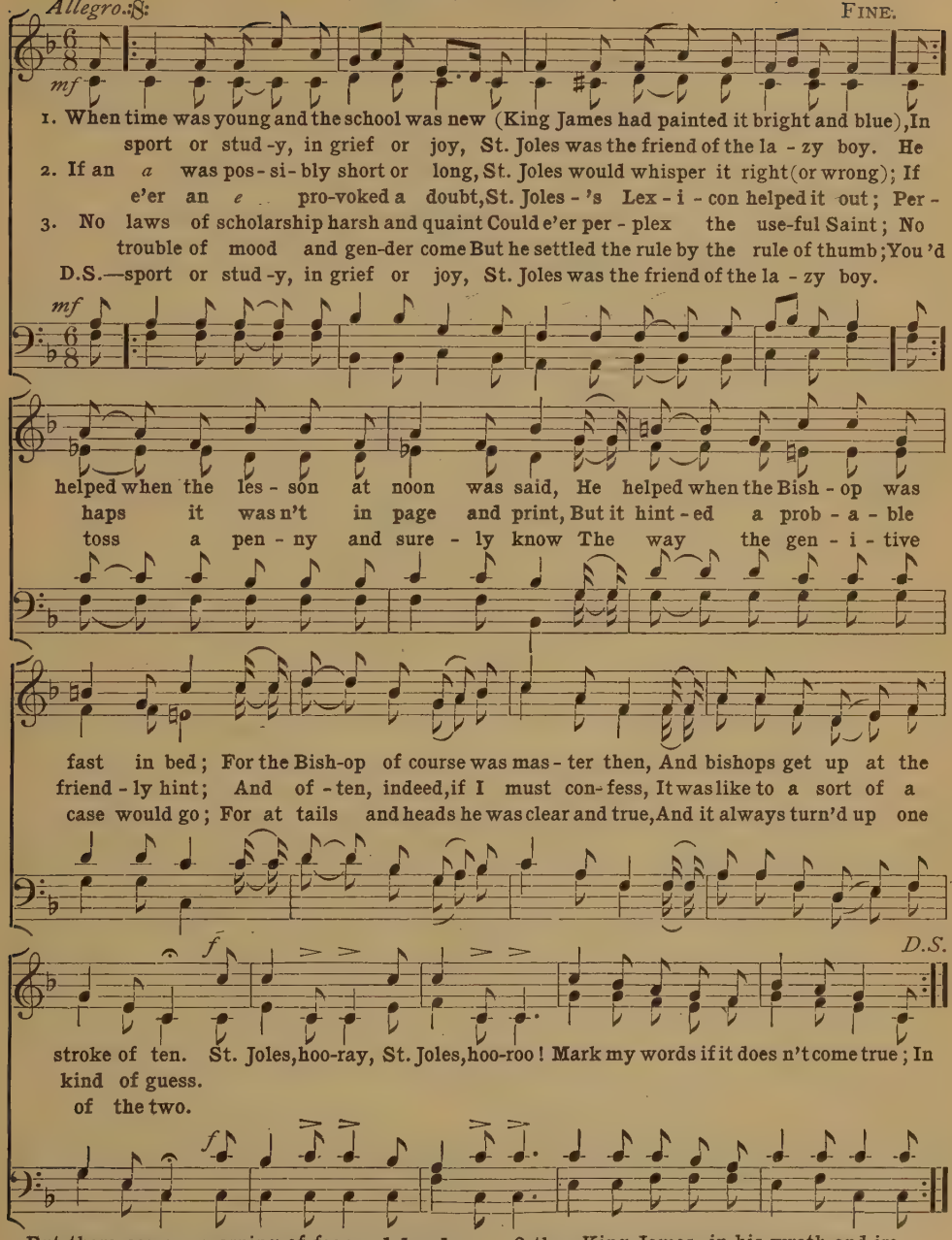
cres. *mf*

mf

Fare - well! Fare - well! We bid to all a sweet fare-well!
Fare - well! Fare - well! Teach - ers and com - rades, now fare-well!

mf

No. 57. SAINT JOLES
(HARROW SCHOOL SONG)


Allegro. 𝄋
FINE.
mf
1. When time was young and the school was new (King James had painted it bright and blue), In sport or stud-y, in grief or joy, St. Joles was the friend of the la-zy boy. He
2. If an a was pos-si-bly short or long, St. Joles would whisper it right (or wrong); If e'er an e pro-voked a doubt, St. Joles-'s Lex-i-con helped it out; Per-
3. No laws of scholarship harsh and quaint Could e'er per-plex the use-ful Saint; No trouble of mood and gen-der come But he settled the rule by the rule of thumb; You 'd
D.S.—sport or stud-y, in grief or joy, St. Joles was the friend of the la-zy boy.
mf
helped when the les-son at noon was said, He helped when the Bish-op was
haps it was n't in page and print, But it hint-ed a prob-a-ble
toss a pen-ny and sure-ly know The way the gen-i-tive
fast in bed; For the Bish-op of course was mas-ter then, And bishops get up at the
friend-ly hint; And of-ten, indeed, if I must con-fess, It was like to a sort of a
case would go; For at tails and heads he was clear and true, And it always turn'd up one
D.S.
f
stroke of ten. St. Joles, hoo-ray, St. Joles, hoo-roo! Mark my words if it does n't come true; In
kind of guess.
of the two.
f

4 But there came a morning of fear and dread,
When the Bishop was up, and the Saint in bed;
And all the boys, from bottom to top,
Instead of bishop, pronounced bishóp!—
—However the guilty class might try,
They lengthened *o* and they shortened *i*;
And the Bishop with righteous anger flames;
And off he went, and he told King James.
St. Joles, hooray, etc.

5 O then King James, in his wrath and ire,
Degraded St. Joles to Joles Esquire;
And now to punish the awful crime
They get up at seven in winter time;
And oft the vowels in prose and song
St. Joles's Lexicon tells you wrong;
And if you believe me, down at play,
There 's always fog on St. Joles's Day.
St. Joles, hooray, etc.

No. 58. STUDENTS' LAY

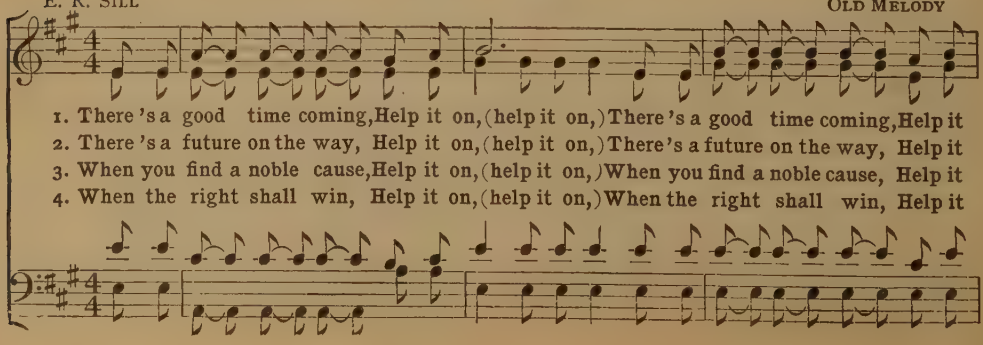
(IT'S A WAY WE HAVE AT SCHOOL)

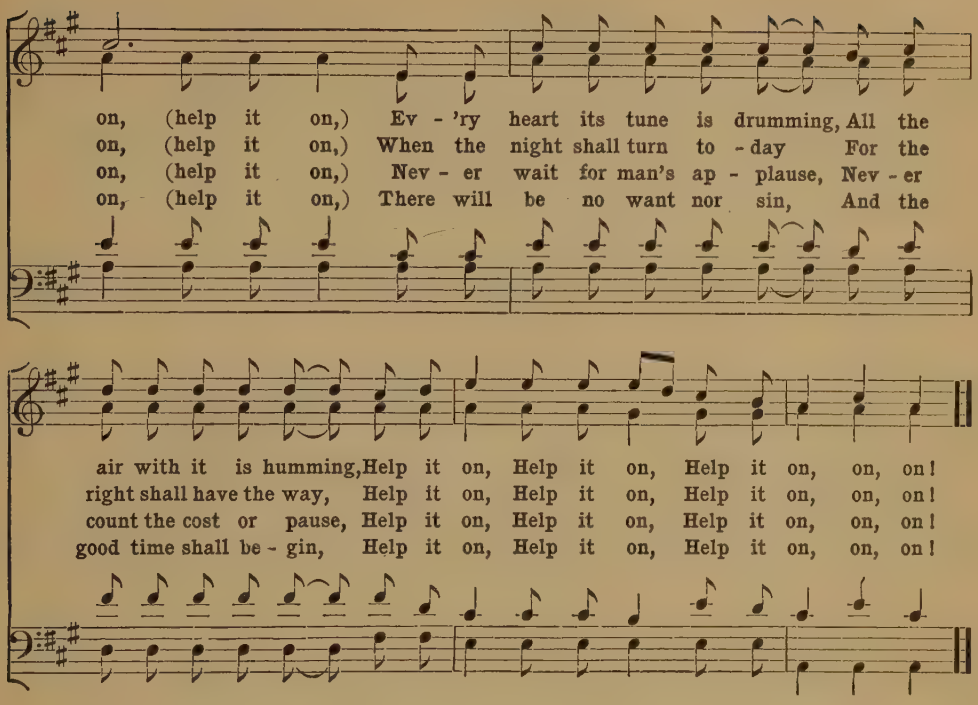
E. R. SILL — OLD MELODY

1. We think it is the rule, sir, To hate to be a fool, sir, And
2. There 's many a man so sad, sir, Be - cause his heart is bad, sir, He
3. There was a man of France, sir, Who on - ly knew how to dance, sir, And
4. There was a la - zy Turk, sir, Who all his tasks would shirk, sir, He
5. But we pro-pose to know, sir, And to the school we go, sir, To
D. S. way we have at school, sir, It 's a way we have at school sir, It 's a
FINE.
so we come to school, sir, To drive dull care a - way.
nev - er can be glad, sir, To drive dull care a - way.
that gave lit - tle chance, sir, To drive dull care a - way.
had no hon - est work, sir, To drive dull care a - way.
grow from head to toe, sir, And drive dull care a - way.
way we have at school, sir, To drive dull care a - way.
D. C. al
To drive dull care a - way, To drive dull care a - way, It 's a

No. 59. HELP IT ON

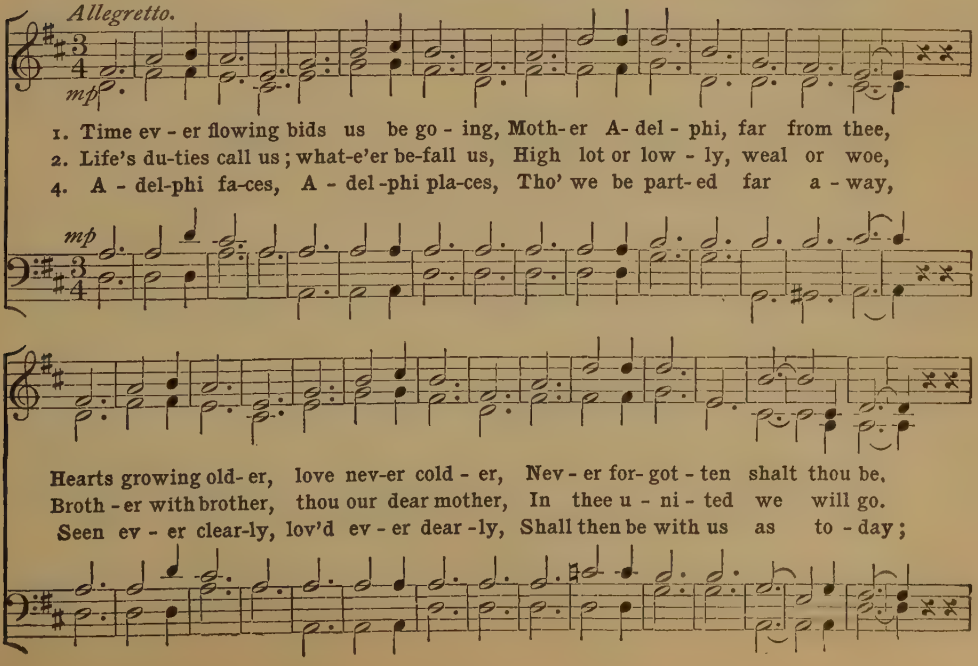
E. R. SILL — OLD MELODY

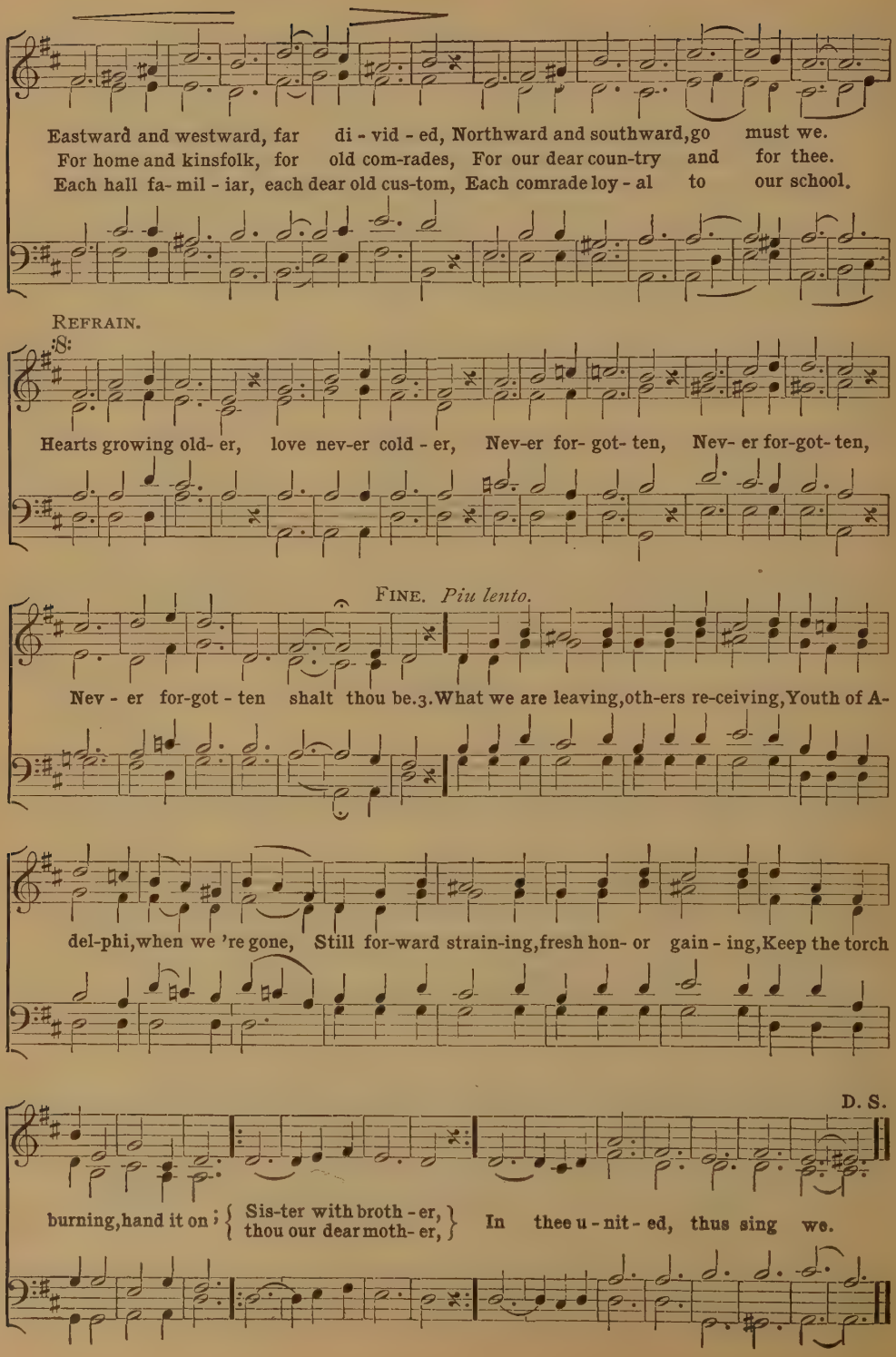

1. There 's a good time coming, Help it on, (help it on,) There 's a good time coming, Help it
2. There 's a future on the way, Help it on, (help it on,) There 's a future on the way, Help it
3. When you find a noble cause, Help it on, (help it on,) When you find a noble cause, Help it
4. When the right shall win, Help it on, (help it on,) When the right shall win, Help it


on, (help it on,) Ev - 'ry heart its tune is drumming, All the
on, (help it on,) When the night shall turn to - day For the
on, (help it on,) Nev - er wait for man's ap - plause, Nev - er
on, (help it on,) There will be no want nor sin, And the
air with it is humming, Help it on, Help it on, Help it on, on, on!
right shall have the way, Help it on, Help it on, Help it on, on, on!
count the cost or pause, Help it on, Help it on, Help it on, on, on!
good time shall be - gin, Help it on, Help it on, Help it on, on, on!

No. 60. VALE

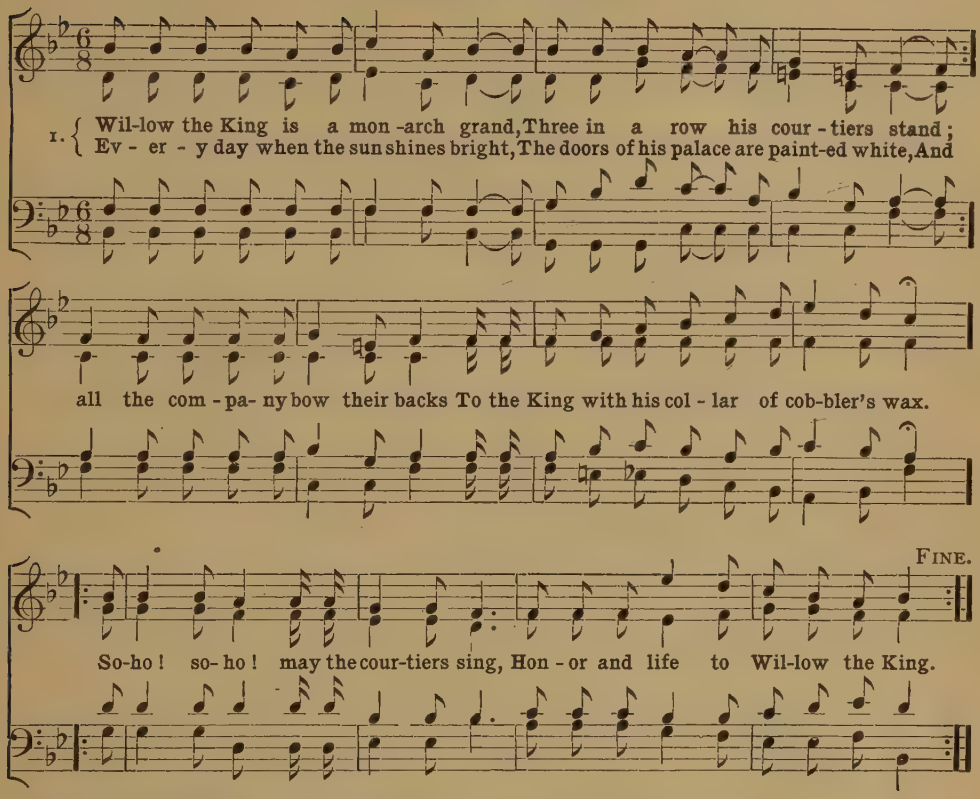
A. C. AINGER (ETON SONG, adapted) J. BARNBY Harmonized by C. H. L.


Allegretto.
mp
1. Time ev - er flowing bids us be go - ing, Moth - er A - del - phi, far from thee,
2. Life's du-ties call us; what-e'er be-fall us, High lot or low - ly, weal or woe,
4. A - del-phi fa-ces, A - del-phi pla-ces, Tho' we be part-ed far a - way,
mp
Hearts growing old - er, love nev-er cold - er, Nev - er for- got - ten shalt thou be.
Broth - er with brother, thou our dear mother, In thee u - ni - ted we will go.
Seen ev - er clear-ly, lov'd ev - er dear - ly, Shall then be with us as to - day;


Eastward and westward, far di - vid - ed, Northward and southward, go must we.
For home and kinsfolk, for old com-rades, For our dear coun-try and for thee.
Each hall fa- mil - iar, each dear old cus-tom, Each comrade loy - al to our school.
REFRAIN.
:8:
Hearts growing old- er, love nev-er cold - er, Nev-er for- got- ten, Nev- er for-got- ten,
FINE. Piu lento.
Nev - er for-got - ten shalt thou be. 3. What we are leaving, oth-ers re-ceiving, Youth of A-
del-phi, when we 're gone, Still for-ward strain-ing, fresh hon- or gain - ing, Keep the torch
D. S.
burning, hand it on; { Sis-ter with broth - er, thou our dear moth- er, } In thee u - nit - ed, thus sing we.

No. 61. WILLOW THE KING

(HARROW SCHOOL SONG)


1. Wil-low the King is a mon-arch grand, Three in a row his cour-tiers stand;
Ev-er-y day when the sun shines bright, The doors of his palace are paint-ed white, And
all the com-pa-ny bow their backs To the King with his col-lar of cob-bler's wax.
FINE.
So-ho! so-ho! may the cour-tiers sing, Hon-or and life to Wil-low the King.

2 Willow, King Willow, thy guard hold tight;
Trouble is coming before the night:
Hopping and galloping, short and strong,
Comes the Leathery Duke along;
And down the palaces tumble fast
When once the Leathery Duke gets past.
So-ho! etc.

3 "Who is this," King Willow he swore,
"Hops like that to a gentleman's door?
"Who 's afraid of a Duke like him?
"Fiddlededee!" says the monarch slim:
"What do you say, my courtiers three?"
And the courtiers all said, "Fiddlededee!"
So-ho! etc.

4 Willow the King stepped forward bold
Three good feet from his castle hold;
Willow the King stepped back so light,
Skirmished gay to the left and right:
But the Duke rushed by with a leap and a fling.
"Bless my soul!" says Willow the King.
So-ho! etc.

5 Crash the palaces, sad to see;
Crash and tumble the courtiers three!
Each one lays, in his fear and dread,
Down on the grass his respected head;
Each one kicks, as he downward goes,
Up in the air his respected toes.
So-ho! etc.

6 But the Leathery Duke he jumped so high,
Jumped till he almost touched the sky;
"A fig for King Willow," he boasting said,
"Carry this gentleman off to bed!"
So they carried him off with the courtiers three,
And put him to bed in the green baize tree.
So-ho! etc.

7 "What of the Duke?" you ask anon,
"Where has his Leathery Highness gone?"
O, he is filled with air inside —
Either it 's air, or else it 's pride —
And he swells and swells as tight as a drum,
And they kick him about till Christmas come.
So-ho! ho! ho! may his courtiers sing.
Honor and life to Willow the King.

No. 62. BYRON LAY DREAMING

(HARROW SCHOOL SONG)

E. E. B. J. F.

Allegretto.

p

1. By - ron lay, laz - i - ly lay, Hid from les - son and game a - way,
2. Peel stood, stead - i - ly stood, Just by the name in the car - ven wood,
3. Peel could nev - er, you needs must own, Rhyme one rhyme on the Peach-ey Stone;

Dream-ing po - e - try, all a - lone, Up - a - top of the Peach-ey Stone.
Read-ing rap - id - ly, all at ease, Pa - ges out of De - mos - the-nes.
By - ron nev - er his task have said Under the pan-el where Peel is read.

f *f*

All in a fu - ry en - ters Dru - ry, Sets him grammar and Vir - gil due;
"Where has he got to? Tell him not to!" All the schol-ars who hear him, cry;
"E - ven a goose-'s brain has us - es"—Cricket-ing com - rades ar - gued thus—

f *f*

CHORUS.

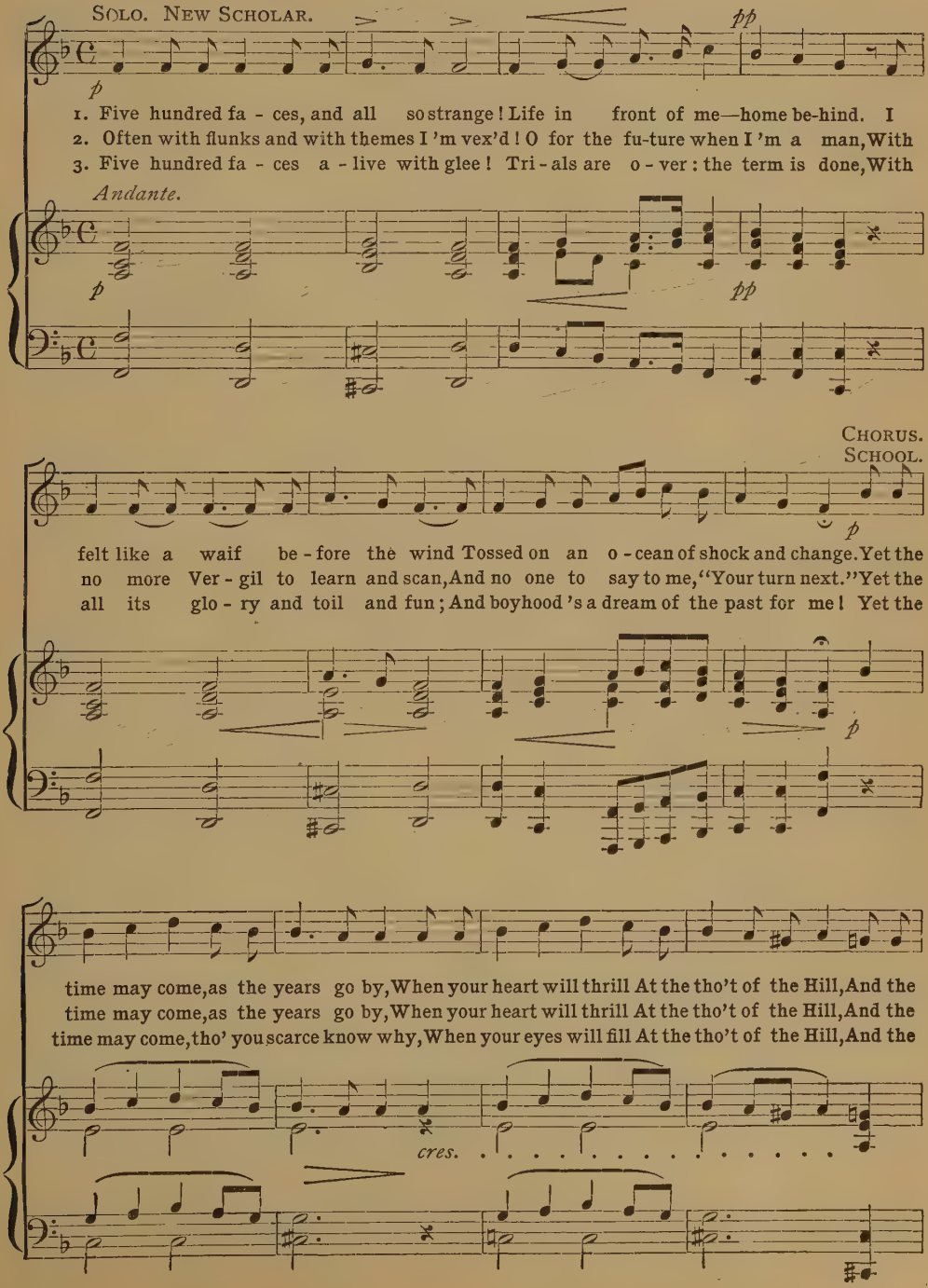
pp *molto cres. e accel.* *f a tempo.*

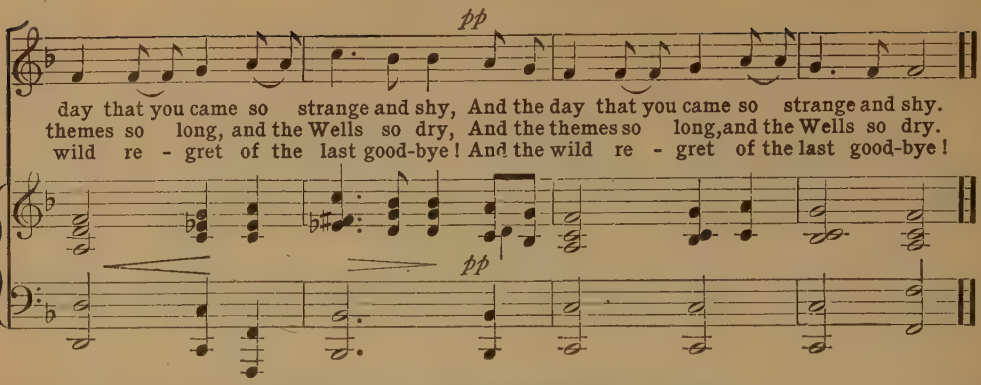
Poets should n't have, should n't have, should n't have, Po-ets should n't have work to do.
"That 's the les-son for, les-son for, les-son for, That 's the les-son for next Ju - ly."
"Will they ev-er be, ev-er be, ev-er be, Will they ev-er be boys like us?"

pp *molto cres. e accel.* *f a tempo.*

No. 63. FIVE HUNDRED FACES

(HARROW SCHOOL SONG)


SOLO. NEW SCHOLAR.
1. Five hundred fa - ces, and all so strange! Life in front of me—home be-hind. I
2. Often with flunks and with themes I 'm vex'd! O for the fu-ture when I 'm a man, With
3. Five hundred fa - ces a - live with glee! Tri - als are o - ver: the term is done, With
Andante.
CHORUS.
SCHOOL.
felt like a waif be - fore the wind Tossed on an o - cean of shock and change. Yet the
no more Ver - gil to learn and scan, And no one to say to me, "Your turn next." Yet the
all its glo - ry and toil and fun; And boyhood 's a dream of the past for me! Yet the
time may come, as the years go by, When your heart will thrill At the tho't of the Hill, And the
time may come, as the years go by, When your heart will thrill At the tho't of the Hill, And the
time may come, tho' you scarce know why, When your eyes will fill At the tho't of the Hill, And the
cres.


pp
day that you came so strange and shy, And the day that you came so strange and shy.
themes so long, and the Wells so dry, And the themes so long, and the Wells so dry.
wild re - gret of the last good-bye! And the wild re - gret of the last good-bye!
pp

No. 64. VIVE LE CAPITAINE JOHN

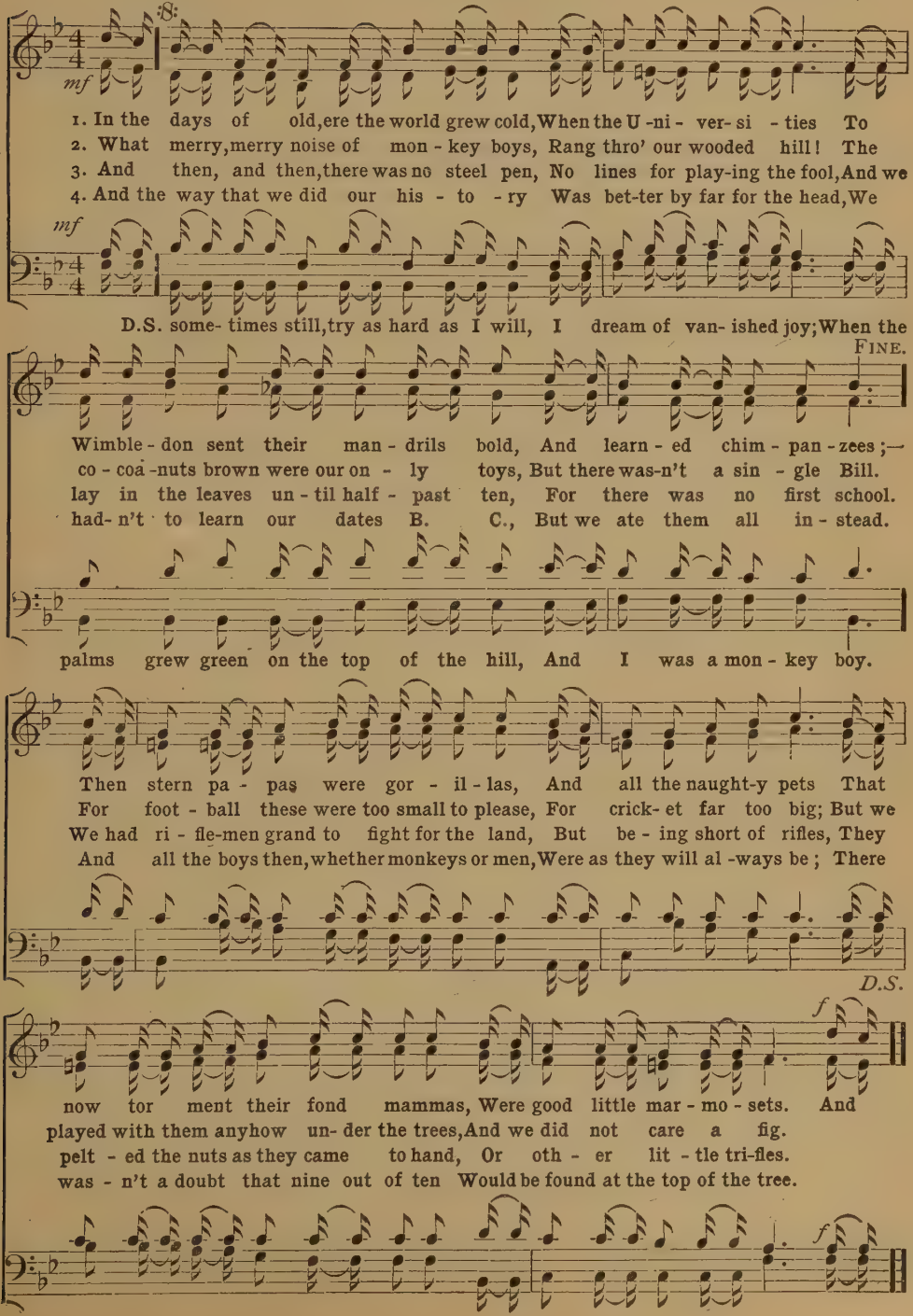
Air—"VIVE L'AMOUR."

1. In ye days when ye sal - va - ges lived in ye land, Vi - ve le Cap - i - taine
2. But now as the le - gend doth tru - ly re - late, Vi - ve le Cap - i - taine
3. Now Poc - a - hon - tas hear-ing ye vote, Vi - ve le Cap - i - taine
John, And ye In - jun pa - poo-ses dug holes in ye sand, Vi - ve le Cap - i - taine John.
John! Poor John-nie was tak-en and doom'd to his fate, Vi - ve le Cap - i - taine John.
John! She took some birch barque and thereupon wrote, Vi - ve le Cap - i - taine John.
A may-den was born of ye can - ni - bal race, Who de-light - ed not in ye
He was doom'd to be hung or knock'd on ye head, By ye sal - vage adze of ye
If you 'll promise to give your heart to me, You shall keep your head and
fight or chase, But loved to view ye jov - ial face Of ye jol - lie Cap - i-taine John.
In - juns red, Un - til, indeed, he was dead, dead, dead, Vive le Cap - i-taine John.
go scot-free, And together we 'll live right jol - li - lee, Vive le Cap - i-taine John.

No. 65. IN THE DAYS OF OLD

J. R. (HARROW SONG) Tune, "TRELAWNY"

Alla marcia.


mf
1. In the days of old, ere the world grew cold, When the U-ni-ver-si-ties To
2. What merry, merry noise of mon-key boys, Rang thro' our wooded hill! The
3. And then, and then, there was no steel pen, No lines for play-ing the fool, And we
4. And the way that we did our his-to-ry Was bet-ter by far for the head, We
mf
D.S. some-times still, try as hard as I will, I dream of van-ished joy; When the
FINE.
Wimble-don sent their man-drils bold, And learn-ed chim-pan-zees;—
co-coa-nuts brown were our on-ly toys, But there was-n't a sin-gle Bill.
lay in the leaves un-til half-past ten, For there was no first school.
had-n't to learn our dates B. C., But we ate them all in-stead.
palms grew green on the top of the hill, And I was a mon-key boy.
Then stern pa-pas were gor-il-las, And all the naught-y pets That
For foot-ball these were too small to please, For crick-et far too big; But we
We had ri-fle-men grand to fight for the land, But be-ing short of rifles, They
And all the boys then, whether monkeys or men, Were as they will al-ways be; There
D.S.
f
now tor-ment their fond mammas, Were good little mar-mo-sets. And
played with them anyhow un-der the trees, And we did not care a fig.
pelt-ed the nuts as they came to hand, Or oth-er lit-tle tri-fles.
was-n't a doubt that nine out of ten Would be found at the top of the tree.
f

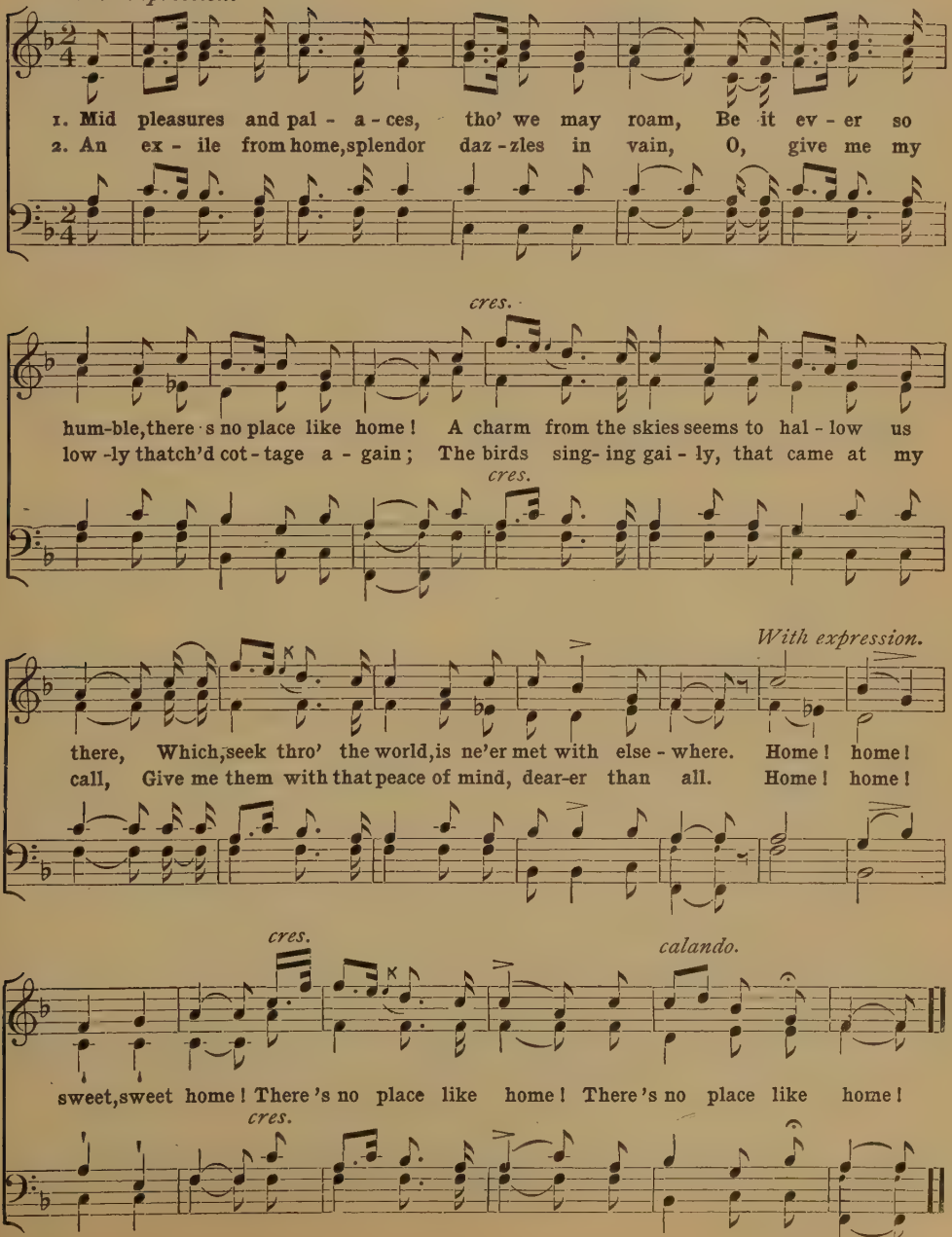
Part IV

FAMILIAR SONGS

No. 1. HOME, SWEET HOME

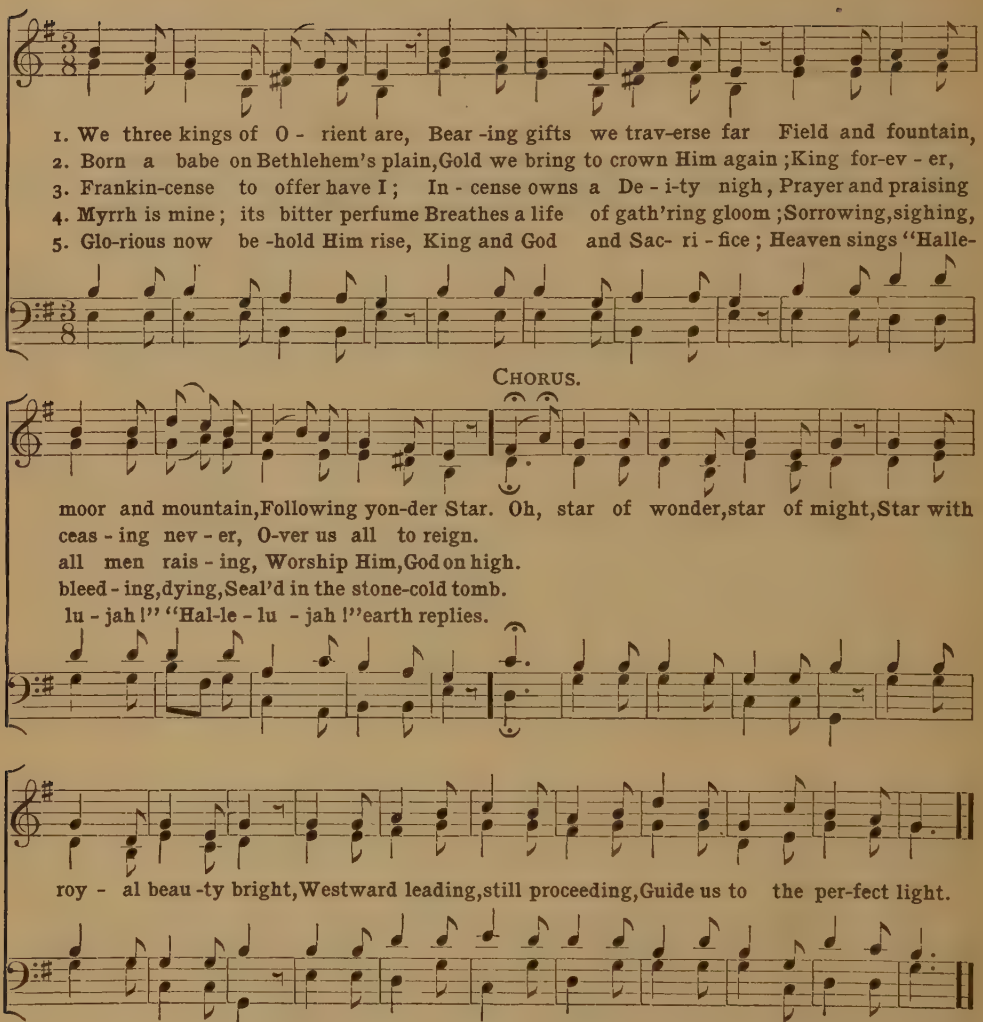
JOHN HOWARD PAYNE H. R. BISHOP

With expression.


1. Mid pleasures and pal - a - ces, tho' we may roam, Be it ev - er so
2. An ex - ile from home, splendor daz - zles in vain, O, give me my
cres.
hum-ble, there's no place like home! A charm from the skies seems to hal - low us
low -ly thatch'd cot - tage a - gain; The birds sing- ing gai - ly, that came at my
cres.
With expression.
there, Which, seek thro' the world, is ne'er met with else - where. Home! home!
call, Give me them with that peace of mind, dear-er than all. Home! home!
cres.
calando.
sweet, sweet home! There's no place like home! There's no place like home!
cres.

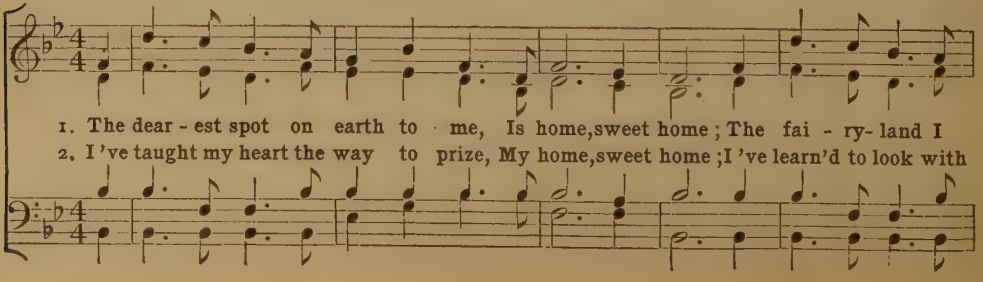
No. 2. THREE KINGS OF ORIENT

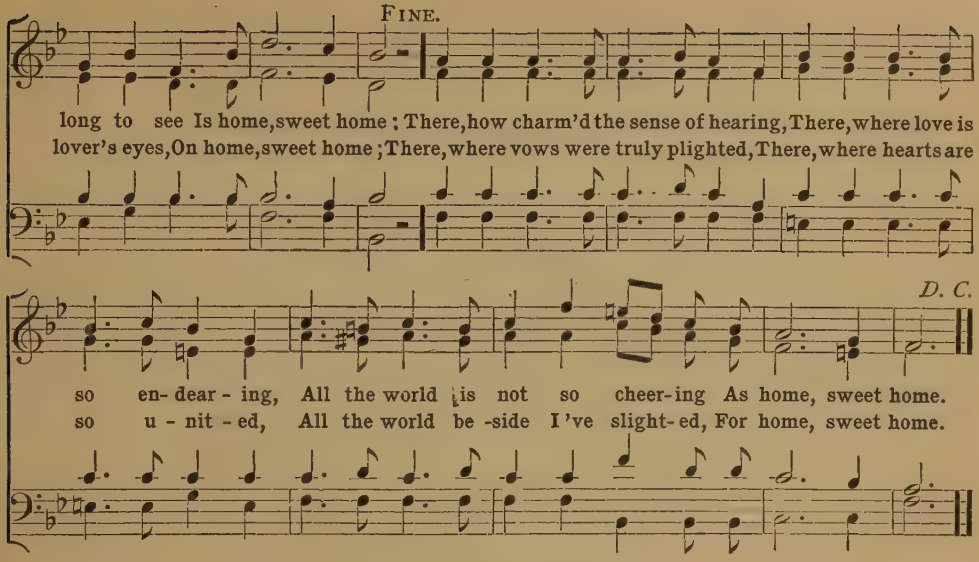
OLD CAROL


1. We three kings of O - rient are, Bear -ing gifts we trav-erse far Field and fountain,
2. Born a babe on Bethlehem's plain, Gold we bring to crown Him again ; King for-ev - er,
3. Frankin-cense to offer have I ; In - cense owns a De - i-ty nigh , Prayer and praising
4. Myrrh is mine ; its bitter perfume Breathes a life of gath'ring gloom ; Sorrowing, sighing,
5. Glo-rious now be -hold Him rise, King and God and Sac- ri - fice ; Heaven sings "Halle-
CHORUS.
moor and mountain, Following yon-der Star. Oh, star of wonder, star of might, Star with
ceas - ing nev - er, O-ver us all to reign.
all men rais - ing, Worship Him, God on high.
bleed - ing, dying, Seal'd in the stone-cold tomb.
lu - jah !" "Hal-le - lu - jah !" earth replies.
roy - al beau -ty bright, Westward leading, still proceeding, Guide us to the per-fect light.

No. 3. THE DEAREST SPOT ON EARTH TO ME

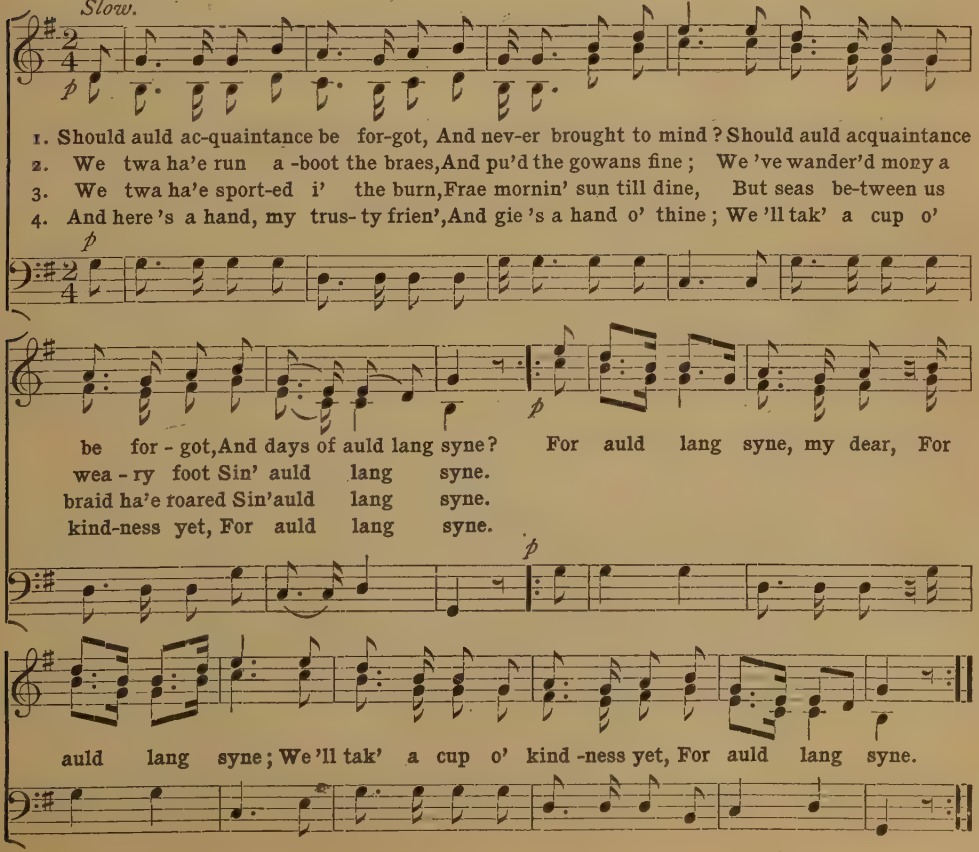
W. T. WRIGHTON


1. The dear - est spot on earth to me, Is home, sweet home ; The fai - ry- land I
2. I 've taught my heart the way to prize, My home, sweet home ; I 've learn'd to look with


FINE.
long to see Is home, sweet home ; There, how charm'd the sense of hearing, There, where love is
lover's eyes, On home, sweet home ; There, where vows were truly plighted, There, where hearts are
D. C.
so en- dear - ing, All the world is not so cheer-ing As home, sweet home.
so u - nit - ed, All the world be -side I've slight- ed, For home, sweet home.

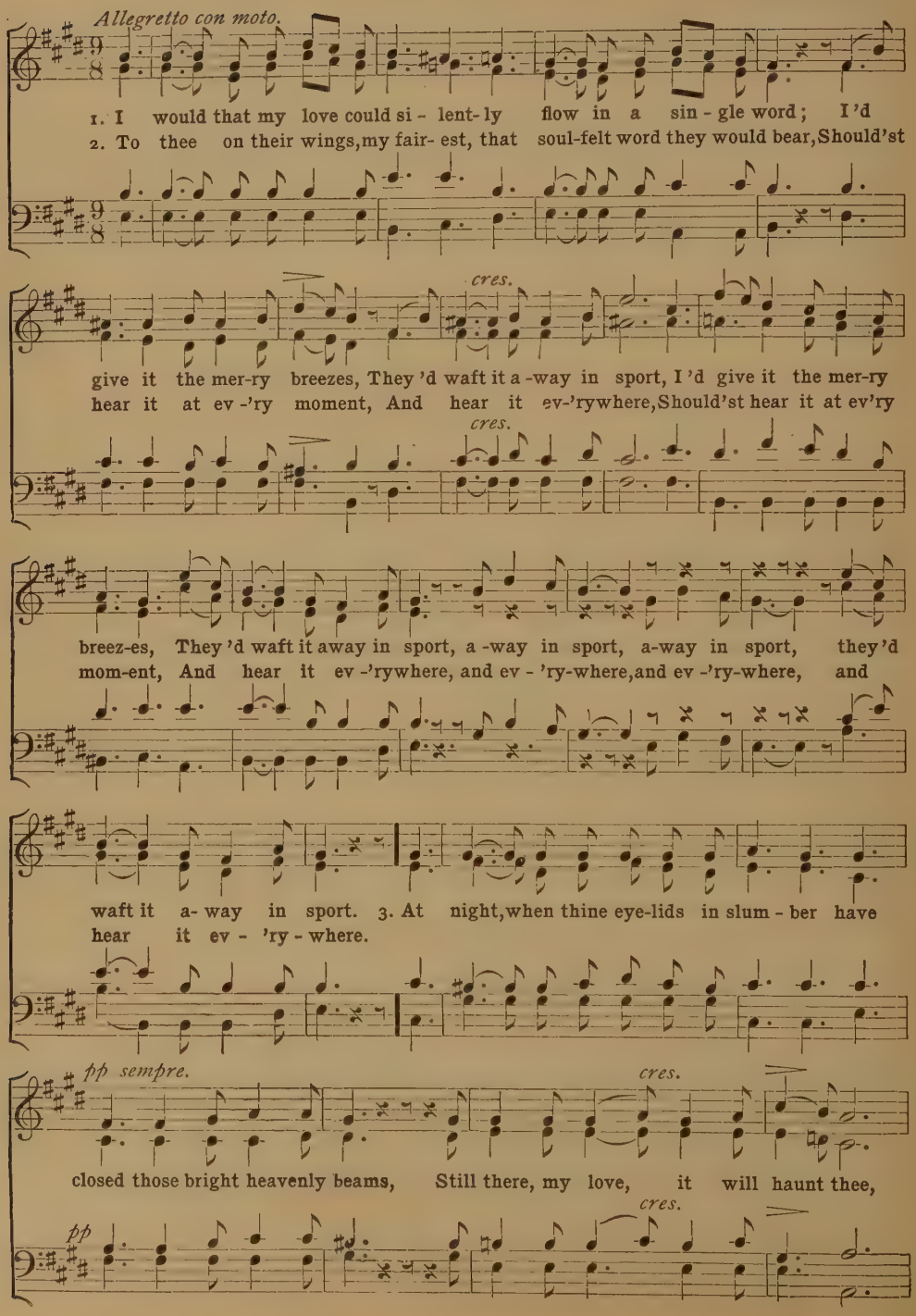
No. 4. AULD LANG SYNE

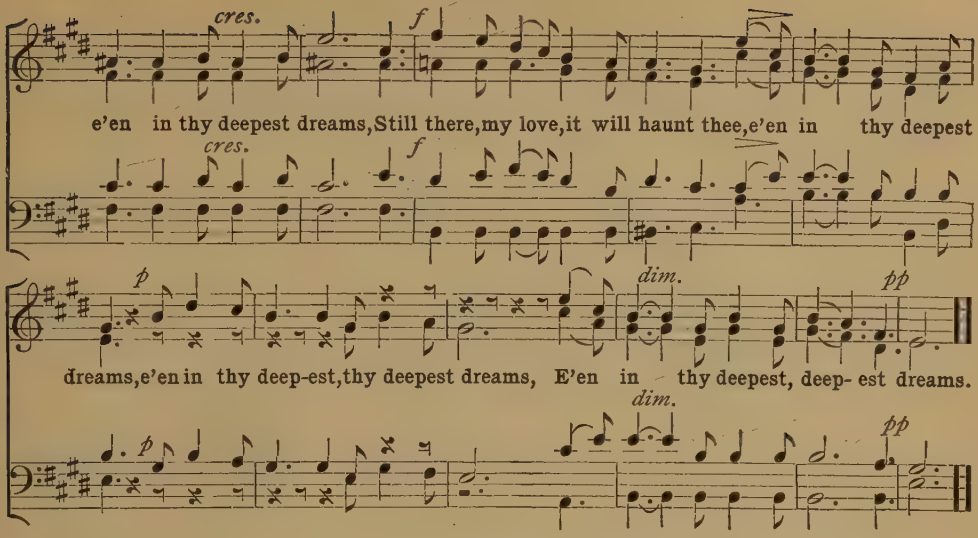
ROBERT BURNS


Slow.
1. Should auld ac-quaintance be for-got, And nev-er brought to mind ? Should auld acquaintance
2. We twa ha'e run a -boot the braes, And pu'd the gowans fine ; We 've wander'd mony a
3. We twa ha'e sport-ed i' the burn, Frae mornin' sun till dine, But seas be-tween us
4. And here 's a hand, my trus- ty frien', And gie 's a hand o' thine ; We 'll tak' a cup o'
be for - got, And days of auld lang syne ? For auld lang syne, my dear, For
wea - ry foot Sin' auld lang syne.
braid ha'e roared Sin' auld lang syne.
kind-ness yet, For auld lang syne.
auld lang syne ; We 'll tak' a cup o' kind -ness yet, For auld lang syne.

No. 5. I WOULD THAT MY LOVE

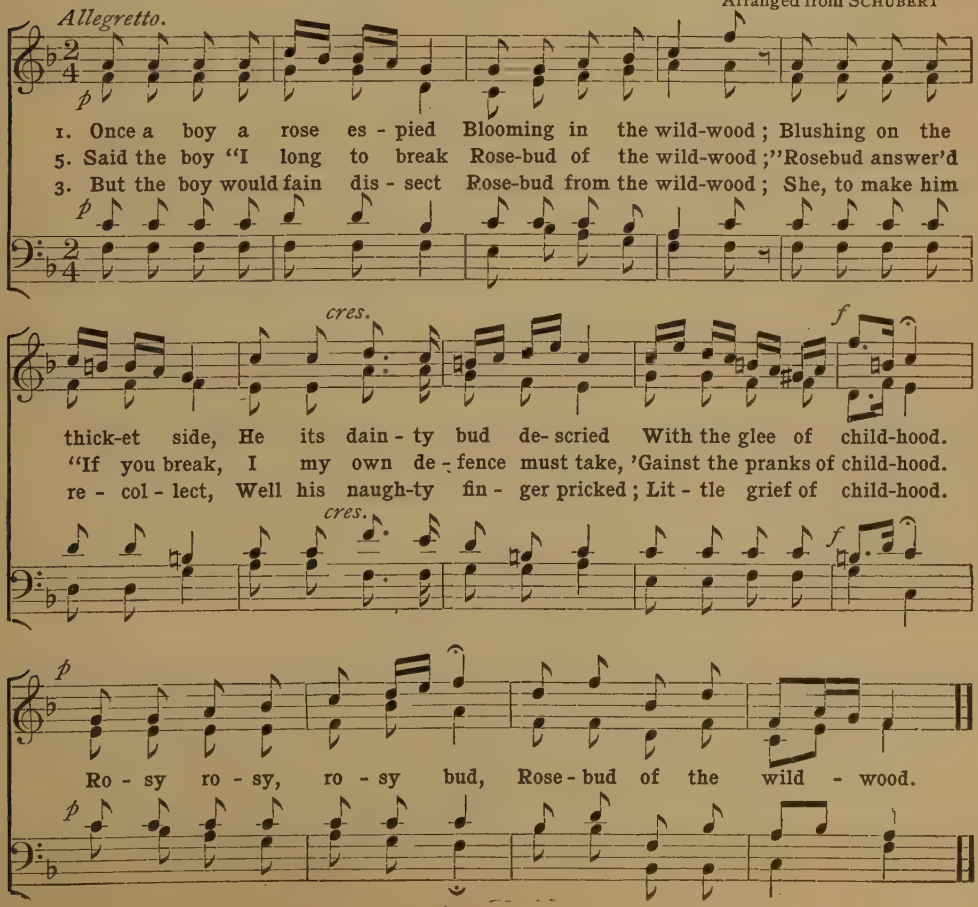
MENDELSSOHN


Allegretto con moto.
1. I would that my love could si - lent- ly flow in a sin - gle word; I'd
2. To thee on their wings, my fair- est, that soul-felt word they would bear, Should'st
cres.
give it the mer-ry breezes, They 'd waft it a -way in sport, I 'd give it the mer-ry
hear it at ev -'ry moment, And hear it ev-'rywhere, Should'st hear it at ev'ry
cres.
breez-es, They 'd waft it away in sport, a -way in sport, a-way in sport, they'd
mom-ent, And hear it ev -'rywhere, and ev - 'ry-where, and ev -'ry-where, and
waft it a- way in sport. 3. At night, when thine eye-lids in slum - ber have
hear it ev - 'ry - where.
pp sempre.
cres.
closed those bright heavenly beams, Still there, my love, it will haunt thee,
cres.
pp



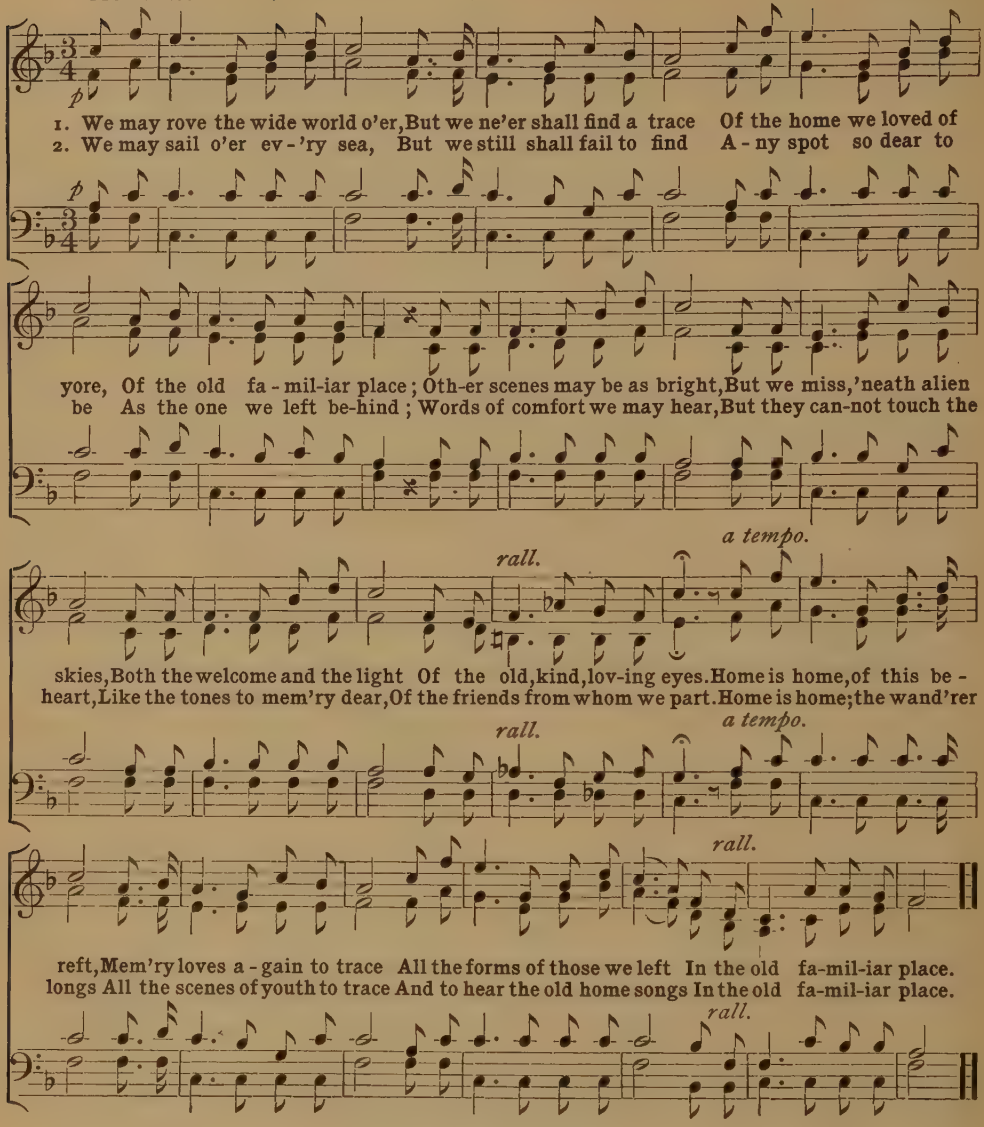
No. 6. THE WILD ROSEBUD

Arranged from SCHUBERT

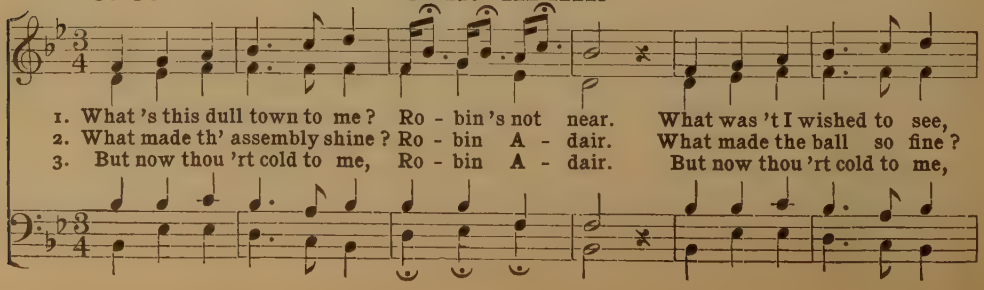

Allegretto.
p
1. Once a boy a rose es - pied Blooming in the wild-wood; Blushing on the
5. Said the boy "I long to break Rose-bud of the wild-wood;" Rosebud answer'd
3. But the boy would fain dis - sect Rose-bud from the wild-wood; She, to make him
cres.
f
thick-et side, He its dain - ty bud de- scried With the glee of child-hood.
"If you break, I my own de - fence must take, 'Gainst the pranks of child-hood.
re - col - lect, Well his naugh-ty fin - ger pricked; Lit - tle grief of child-hood.
cres.
f
p
Ro - sy ro - sy, ro - sy bud, Rose - bud of the wild - wood.
p

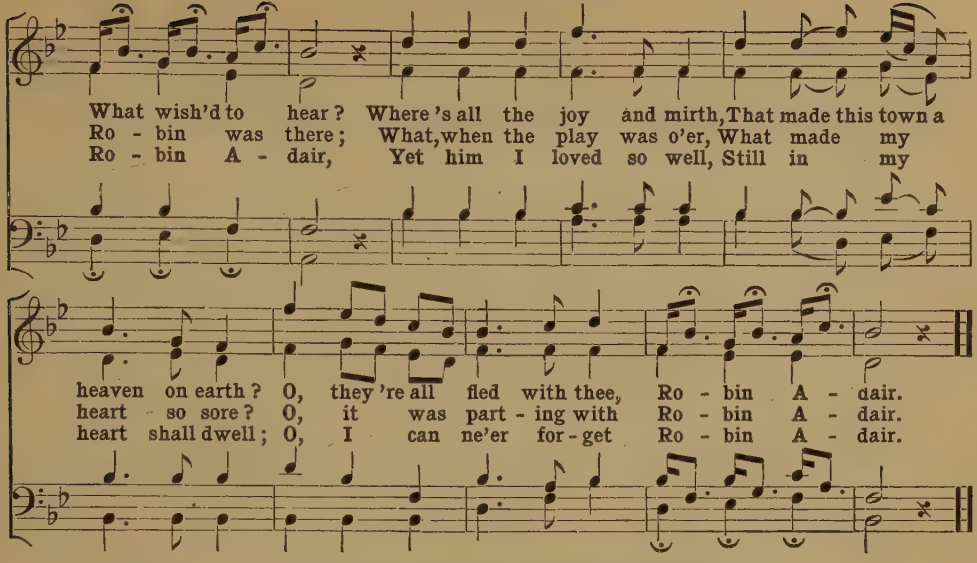
No. 7. THE OLD FAMILIAR PLACE

Moderato. C. W. GLOVER


p
1. We may rove the wide world o'er, But we ne'er shall find a trace Of the home we loved of
2. We may sail o'er ev-'ry sea, But we still shall fail to find A-ny spot so dear to
yore, Of the old fa-mil-iar place; Oth-er scenes may be as bright, But we miss, 'neath alien
be As the one we left be-hind; Words of comfort we may hear, But they can-not touch the
rall.
a tempo.
skies, Both the welcome and the light Of the old, kind, lov-ing eyes. Home is home, of this be-
heart, Like the tones to mem'ry dear, Of the friends from whom we part. Home is home; the wand'rer
rall.
a tempo.
rall.
reft, Mem'ry loves a-gain to trace All the forms of those we left In the old fa-mil-iar place.
longs All the scenes of youth to trace And to hear the old home songs In the old fa-mil-iar place.
rall.

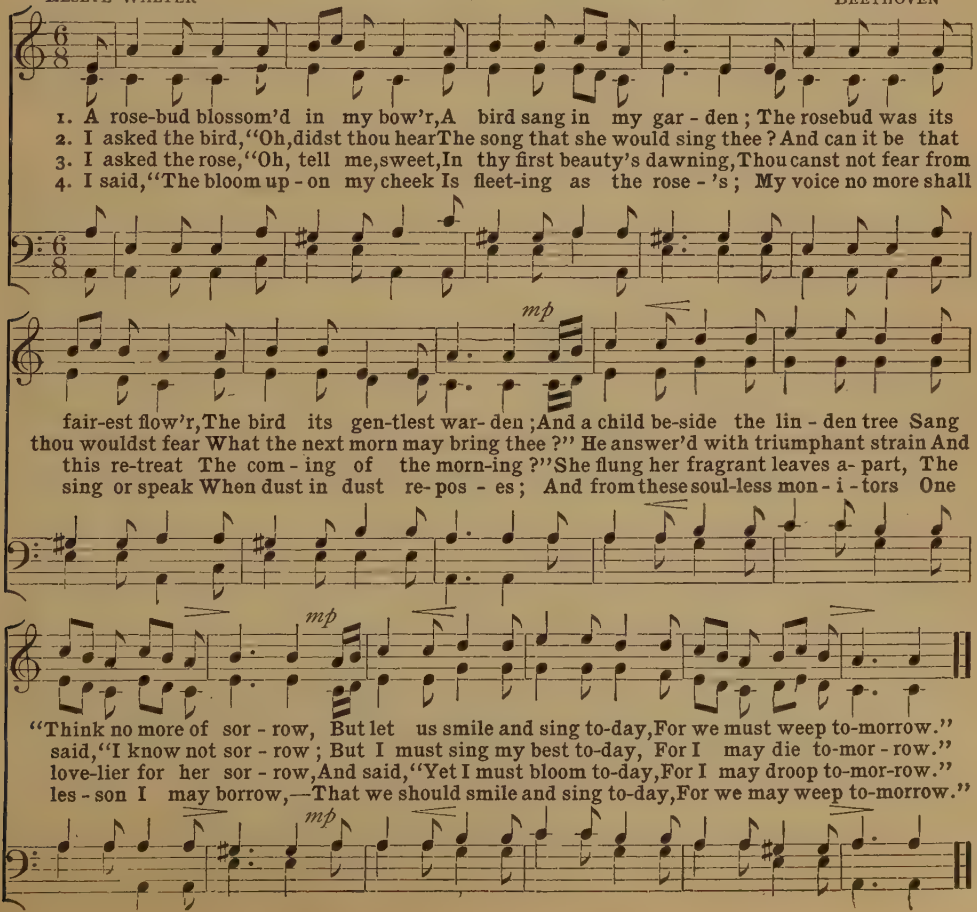
No. 8. ROBIN ADAIR


1. What 's this dull town to me? Ro-bin 's not near. What was 't I wished to see,
2. What made th' assembly shine? Ro-bin A-dair. What made the ball so fine?
3. But now thou 'rt cold to me, Ro-bin A-dair. But now thou 'rt cold to me,


What wish'd to hear? Where 's all the joy and mirth, That made this town a
Ro - bin was there; What, when the play was o'er, What made my
Ro - bin A - dair, Yet him I loved so well, Still in my
heaven on earth? O, they 're all fled with thee, Ro - bin A - dair.
heart so sore? O, it was part - ing with Ro - bin A - dair.
heart shall dwell; O, I can ne'er for - get Ro - bin A - dair.

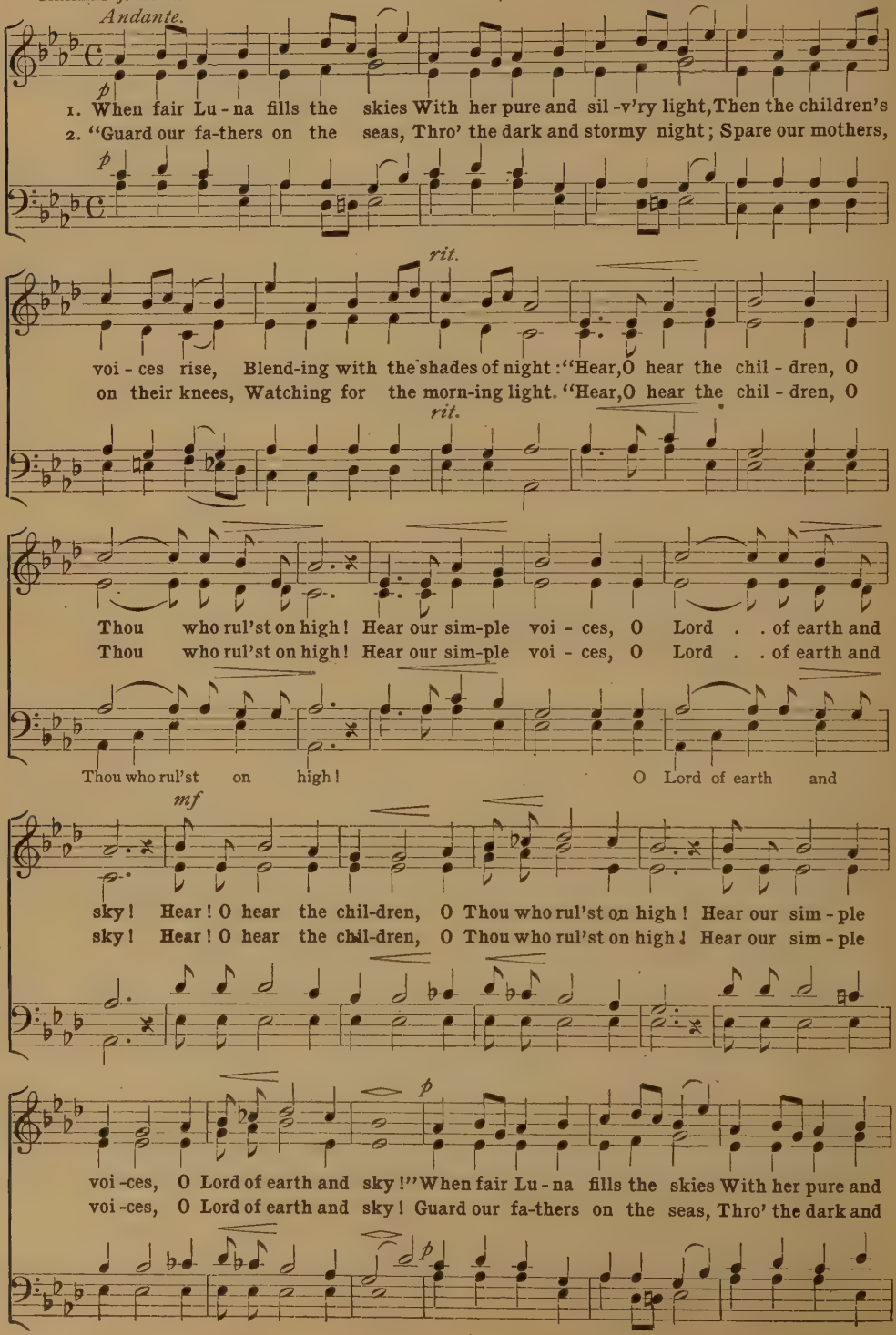
No. 9. TO-DAY AND TO-MORROW

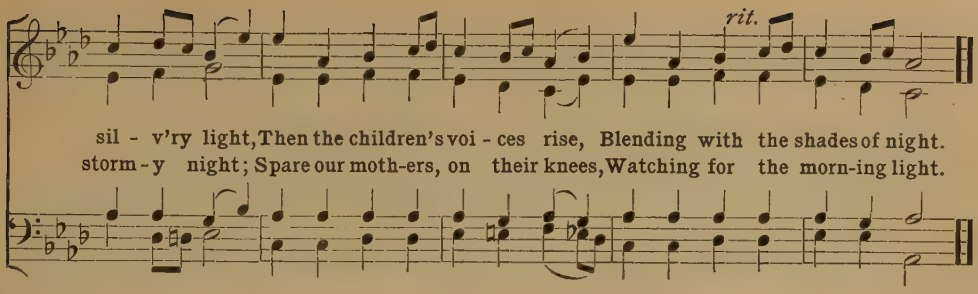
LESLYE WALTER BEETHOVEN


1. A rose-bud blossom'd in my bow'r, A bird sang in my gar - den; The rosebud was its
2. I asked the bird, "Oh, didst thou hear The song that she would sing thee? And can it be that
3. I asked the rose, "Oh, tell me, sweet, In thy first beauty's dawning, Thou canst not fear from
4. I said, "The bloom up - on my cheek Is fleet-ing as the rose - 's; My voice no more shall
mp
fair-est flow'r, The bird its gen-tlest war- den; And a child be-side the lin - den tree Sang
thou wouldst fear What the next morn may bring thee?" He answer'd with triumphant strain And
this re-treat The com - ing of the morn-ing?" She flung her fragrant leaves a- part, The
sing or speak When dust in dust re- pos - es; And from these soul-less mon - i - tors One
mp
"Think no more of sor - row, But let us smile and sing to-day, For we must weep to-morrow."
said, "I know not sor - row; But I must sing my best to-day, For I may die to-mor - row."
love-lier for her sor - row, And said, "Yet I must bloom to-day, For I may droop to-mor-row."
les - son I may borrow,—That we should smile and sing to-day, For we may weep to-morrow."
mp

No. 10. HYMN OF THE FISHERMEN'S CHILDREN

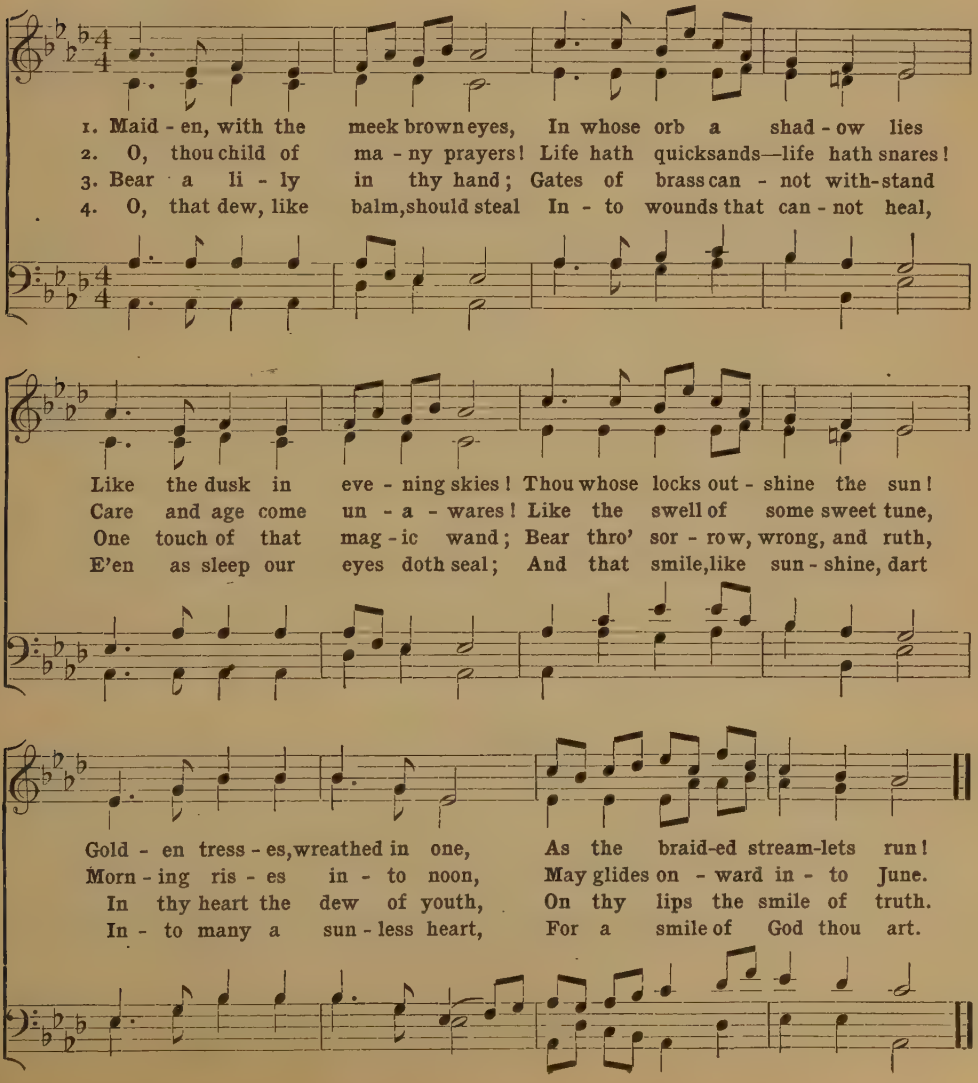
CHARLES J. ROWE — From HEROLD'S "ZAMPA"


Andante.
p
1. When fair Lu - na fills the skies With her pure and sil - v'ry light, Then the children's
2. "Guard our fa-thers on the seas, Thro' the dark and stormy night; Spare our mothers,
rit.
voi - ces rise, Blend-ing with the shades of night: "Hear, O hear the chil - dren, O
on their knees, Watching for the morn-ing light. "Hear, O hear the chil - dren, O
rit.
Thou who rul'st on high! Hear our sim-ple voi - ces, O Lord . . of earth and
Thou who rul'st on high! Hear our sim-ple voi - ces, O Lord . . of earth and
Thou who rul'st on high! O Lord of earth and
mf
sky! Hear! O hear the chil-dren, O Thou who rul'st on high! Hear our sim - ple
sky! Hear! O hear the chil-dren, O Thou who rul'st on high! Hear our sim - ple
p
voi - ces, O Lord of earth and sky!" When fair Lu - na fills the skies With her pure and
voi - ces, O Lord of earth and sky! Guard our fa-thers on the seas, Thro' the dark and


rit.
sil - v'ry light, Then the children's voi - ces rise, Blending with the shades of night.
storm - y night; Spare our moth-ers, on their knees, Watching for the morn-ing light.

No. 11. BEAR A LILY IN THY HAND

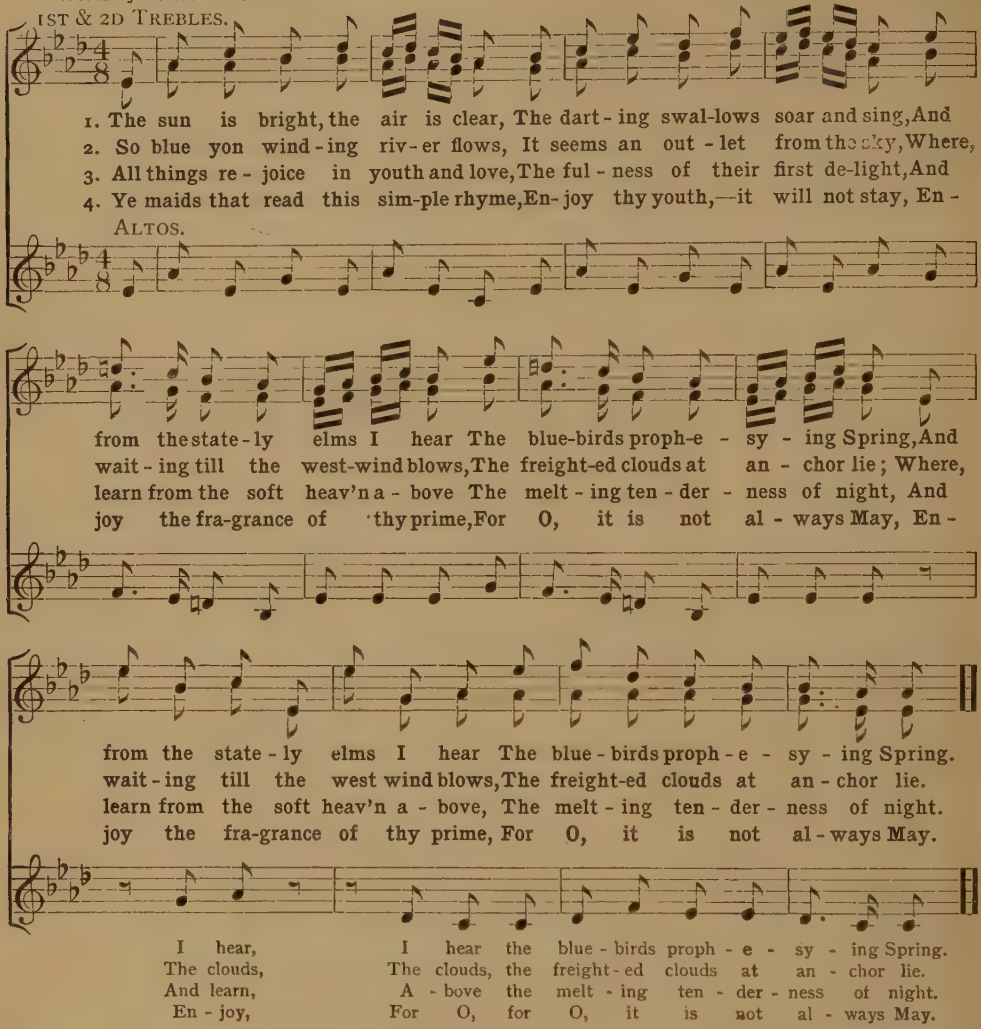
H. W. Longfellow


1. Maid - en, with the meek brown eyes, In whose orb a shad - ow lies
2. O, thou child of ma - ny prayers! Life hath quicksands—life hath snares!
3. Bear a li - ly in thy hand; Gates of brass can - not with-stand
4. O, that dew, like balm, should steal In - to wounds that can - not heal,
Like the dusk in eve - ning skies! Thou whose locks out - shine the sun!
Care and age come un - a - wares! Like the swell of some sweet tune,
One touch of that mag - ic wand; Bear thro' sor - row, wrong, and ruth,
E'en as sleep our eyes doth seal; And that smile, like sun - shine, dart
Gold - en tress - es, wreathed in one, As the braid-ed stream-lets run!
Morn - ing ris - es in - to noon, May glides on - ward in - to June.
In thy heart the dew of youth, On thy lips the smile of truth.
In - to many a sun - less heart, For a smile of God thou art.

No. 12. THE SUN IS BRIGHT

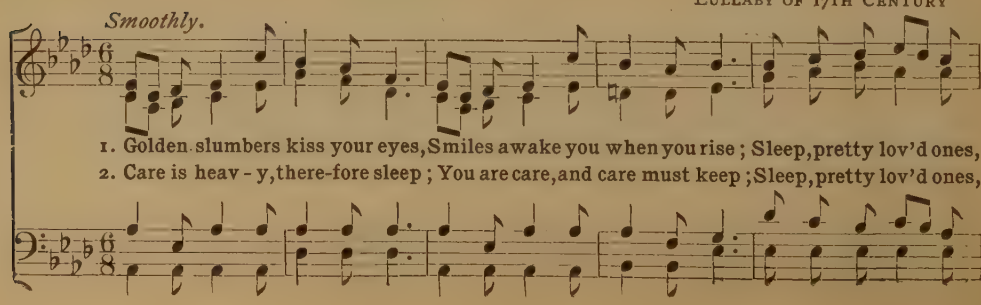
Words by H. W. LONGFELLOW

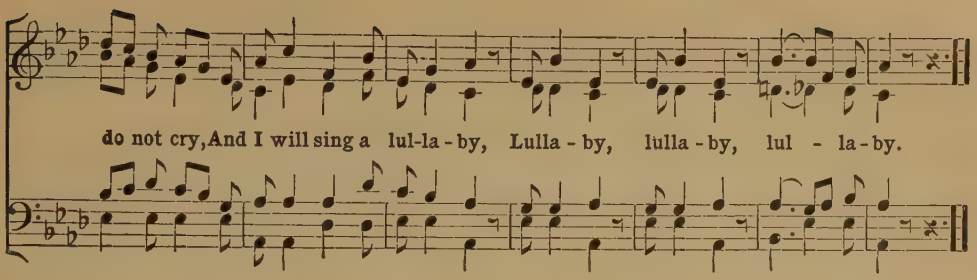
Arranged from VON WEBER


1ST & 2D TREBLES.
1. The sun is bright, the air is clear, The dart - ing swal-lows soar and sing, And
2. So blue yon wind - ing riv - er flows, It seems an out - let from the sky, Where,
3. All things re - joice in youth and love, The ful - ness of their first de-light, And
4. Ye maids that read this sim-ple rhyme, En- joy thy youth, — it will not stay, En -
ALTOS.
from the state - ly elms I hear The blue-birds proph-e - sy - ing Spring, And
wait - ing till the west-wind blows, The freight-ed clouds at an - chor lie; Where,
learn from the soft heav'n a - bove The melt - ing ten - der - ness of night, And
joy the fra-grance of thy prime, For O, it is not al - ways May, En -
from the state - ly elms I hear The blue - birds proph - e - sy - ing Spring.
wait - ing till the west wind blows, The freight-ed clouds at an - chor lie.
learn from the soft heav'n a - bove, The melt - ing ten - der - ness of night.
joy the fra-grance of thy prime, For O, it is not al - ways May.
I hear, I hear the blue - birds proph - e - sy - ing Spring.
The clouds, The clouds, the freight - ed clouds at an - chor lie.
And learn, A - bove the melt - ing ten - der - ness of night.
En - joy, For O, for O, it is not al - ways May.

No. 13. GOLDEN SLUMBERS KISS YOUR EYES

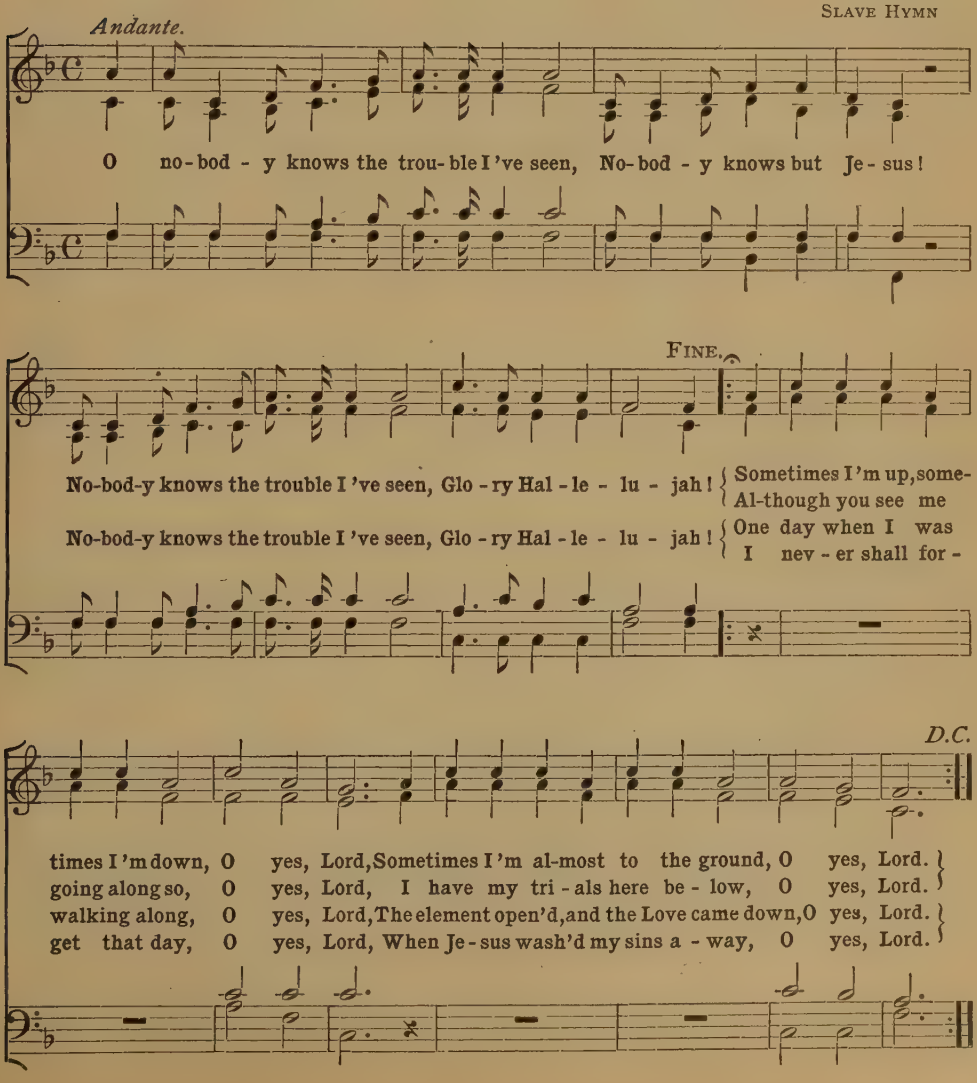
LULLABY OF 17TH CENTURY


Smoothly.
1. Golden slumbers kiss your eyes, Smiles awake you when you rise; Sleep, pretty lov'd ones,
2. Care is heav - y, there-fore sleep; You are care, and care must keep; Sleep, pretty lov'd ones,



No. 14. NOBODY KNOWS THE TROUBLE I'VE SEEN

SLAVE HYMN


Andante.
O no-bod-y knows the trou-ble I've seen, No-bod-y knows but Je-sus!
FINE.
No-bod-y knows the trouble I've seen, Glo-ry Hal-le-lu-jah! Sometimes I'm up, some-
Al-though you see me
No-bod-y knows the trouble I've seen, Glo-ry Hal-le-lu-jah! One day when I was
I nev-er shall for-
D.C.
times I'm down, O yes, Lord, Sometimes I'm al-most to the ground, O yes, Lord.
going along so, O yes, Lord, I have my tri-als here be-low, O yes, Lord.
walking along, O yes, Lord, The element open'd, and the Love came down, O yes, Lord.
get that day, O yes, Lord, When Je-sus wash'd my sins a-way, O yes, Lord.

No. 15. THOU 'RT LIKE UNTO A FLOWER

H. HEINE — ANTON RUBINSTEIN

Moderato.

Thou 'rt like un - to a flow - er, As fair, as pure, as bright, I gaze on
Du bist wie ei - ne Blu - me so hold und schön und rein, ich schau' dich

thee, and sad - ness Steals o'er my heart's de- light, I long on those gold- en tres -
an, und Weh - muth schleicht mir in's Herz hin -ein mir ist, als ob ich die Hän -

ses My fold-ed hands to lay, Praying that heav'n may preserve thee, So fair, so
de auf's Haupt dir le - gen soll't be- tend, das Gott dich er-hal - te So rein, und

cres - cen - do.

pure al-way, Praying that Heav'n may preserve thee, So fair, so pure al -
schön und hold, Be-tend, das Gott dich er-hal - te, So rein, und schön, und

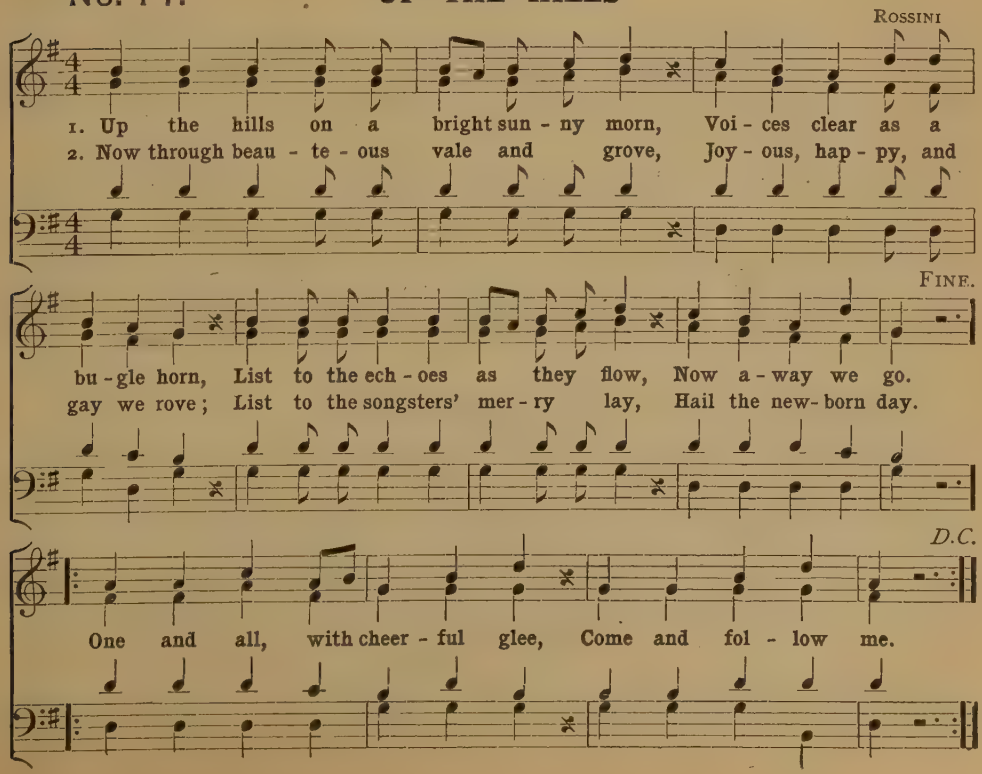
cres - cen - do.

way, . . Pray-ing that Heav'n may preserve thee, So fair, so pure . al-way. .
hold, . . Be- tend, das Gott dich er-hal - te, So rein, und schön, und hold.

No. 16. NORTH GERMAN CRADLE SONG

1. Sleep, ba - by, sleep! Thy fa - ther guards the sheep, Thy moth - er shakes the
2. Sleep, ba - by, sleep! The large stars are the sheep, The lit - tle ones the
3. Sleep, ba - by, sleep! Our Sav - iour loves His sheep, He is the Lamb of
Schlaf, Kind-chen, schlaf! Dein Va - ter hüt't die Schaf; Deine Mut - ter schüt - telt's
p
pp
dreamland tree, And from it fall sweet dreams for thee; Sleep, ba - by, sleep! Sleep, ba - by, sleep!
lambs, I guess, The gen - tle moon the shep-herd-ess, Sleep, ba - by, sleep! Sleep, ba - by, sleep!
God on high, Who for our sakes came down to die, Sleep, ba - by, sleep! Sleep, ba - by, sleep!
Bäum - e - lein, Da fällt he - rab ein Träumelein; Schlaf, Kindchen, schlaf! Schlaf, Kindchen, schlaf!

No. 17. UP THE HILLS


ROSSINI
1. Up the hills on a bright sun - ny morn, Voi - ces clear as a
2. Now through beau - te - ous vale and grove, Joy - ous, hap - py, and
FINE.
bu - gle horn, List to the ech - oes as they flow, Now a - way we go.
gay we rove; List to the songsters' mer - ry lay, Hail the new-born day.
D.C.
One and all, with cheer - ful glee, Come and fol - low me.

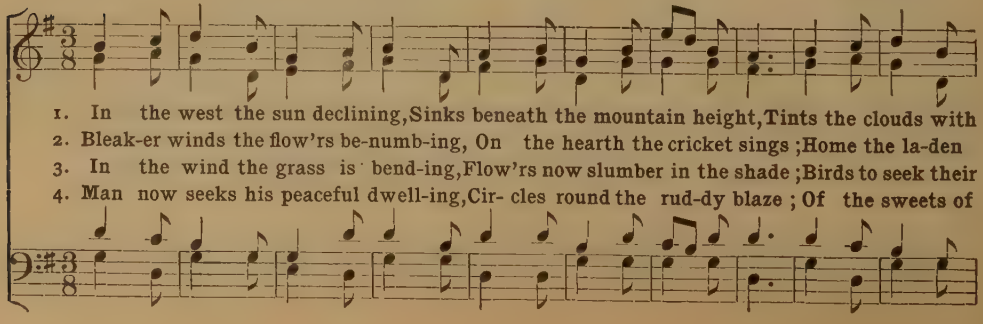
No. 18. THE WILD ROSE

WERNER

Moderato.
1. Once I saw a sweet-brier rose, All so fresh-ly bloom-ing, Bathed with dew and
2. "Rose," said I, "thou shalt be mine, All so fresh-ly bloom-ing;" Rose re-plied, "Nay,
3. Woe is me, I broke the stem, Life and fra-grance dooming; Soon the love-ly
4. Had I left thee, love-ly flow'r, In thy beau-ty bloom-ing, Bathed with dew and
p
blush-ing fair, Gen-tly waved by balm-y air, All the air per-
let me go, Or thy blood shall free-ly flow, For thy rash pre-
flow'r was gone, And the thorns re-mained a-lone— Van-ished all its
blush-ing fair, Thou wouldst still have filled the air, With thy sweet per-
fum-ing; Gen-tly waved by balm-y air, All the air per-fum-ing.
sum-ing; Or thy blood shall free-ly flow, For thy rash pre-sum-ing."
bloom-ing: And the thorns re-mained a-lone—Van-ished all its bloom-ing.
fum-ing; Thou wouldst still have filled the air, With thy sweet per-fum-ing.

No. 19. GOOD-NIGHT

FRANZ ABT


1. In the west the sun declining, Sinks beneath the mountain height, Tints the clouds with
2. Bleak-er winds the flow'rs be-numb-ing, On the hearth the cricket sings; Home the la-den
3. In the wind the grass is bend-ing, Flow'rs now slumber in the shade; Birds to seek their
4. Man now seeks his peaceful dwell-ing, Cir-cles round the rud-dy blaze; Of the sweets of

gold-en lin-ing, Sets the hills with rubies shin-ing, Then bids all the world good-night.
bee flies humming, And the drowsy bat is com-ing, Dart-ing on his leathern wings.
nests are wending, Flocks in fold the shepherds tending, Homeward flies the mountain maid.
la-bor tell-ing, Till his heart with rapture swelling, Grateful gives his Maker praise.

Good-night, Good-night, Good-night, Good-night, Good-night, Good- night.

No. 20. HOME THEY BROUGHT HER WARRIOR

ALFRED TENNYSON — MACFARREN

p *cres.*

1. Home they bro't her warrior, dead; She nor swoon'd nor uttered cry; All her maidens, watching,
2. Stole a maid-en from her place, Light-ly to the warrior stept, Took the grave-cloth from his

p *cres.*

p *cres.*

said, "She must weep or she will die." Then they praised him soft and low, Called him worthy to be
face; Yet she nei-ther moved nor wept. Rose a nurse of nine-ty years, Set his child upon her

p *cres.*

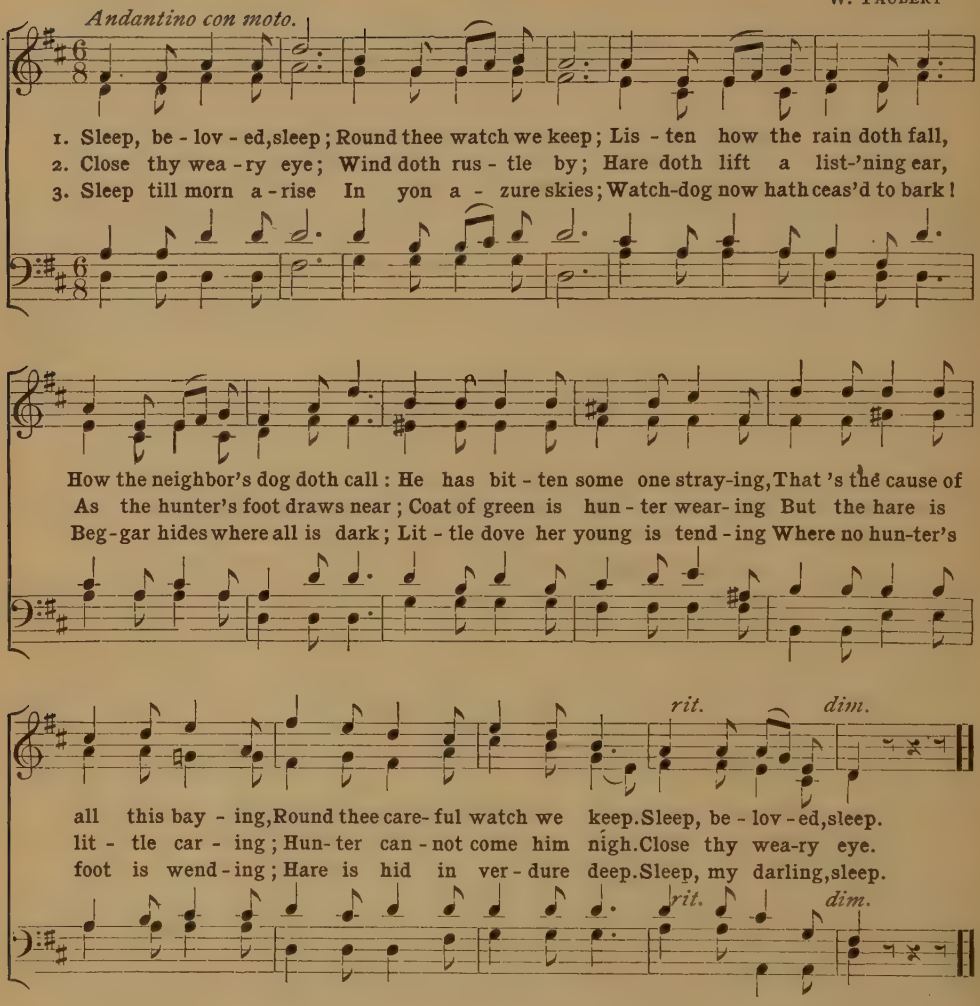
f *pp* *rit.*

loved, Tru-est friend and no-blest foe; Yet she nei-ther spoke nor moved.
knee; Like summer tem-pest came her tears, "Sweet my child, I live for thee!

f *pp* *rit.*

No. 21. CRADLE SONG

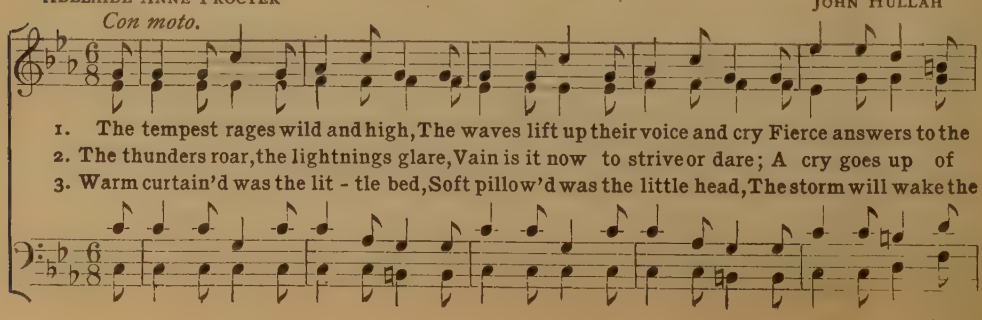
W. TAUBERT


Andantino con moto.
1. Sleep, be - lov - ed, sleep; Round thee watch we keep; Lis - ten how the rain doth fall,
2. Close thy wea - ry eye; Wind doth rus - tle by; Hare doth lift a list-'ning ear,
3. Sleep till morn a - rise In yon a - zure skies; Watch-dog now hath ceas'd to bark!
How the neighbor's dog doth call: He has bit - ten some one stray-ing, That 's the cause of
As the hunter's foot draws near; Coat of green is hun - ter wear - ing But the hare is
Beg-gar hides where all is dark; Lit - tle dove her young is tend - ing Where no hun-ter's
rit.
dim.
all this bay - ing, Round thee care-ful watch we keep. Sleep, be - lov - ed, sleep.
lit - tle car - ing; Hun-ter can - not come him nigh. Close thy wea-ry eye.
foot is wend - ing; Hare is hid in ver - dure deep. Sleep, my darling, sleep.
rit.
dim.

No. 22. THE STORM

ADELAIDE ANNE PROCTER

JOHN HULLAH


Con moto.
1. The tempest rages wild and high, The waves lift up their voice and cry Fierce answers to the
2. The thunders roar, the lightnings glare, Vain is it now to strive or dare; A cry goes up of
3. Warm curtain'd was the lit - tle bed, Soft pillow'd was the little head, The storm will wake the

lento.
tempo primo.
an - gry sky. Mi - se - re - re, Do - mi-ne! Thro' the black night and driving rain, A
great de - spair, Mi - se - re - re, Do - mi-ne! The storm - y voi - ces of the main, The
child, they said. Mi - se - re - re, Do - mi-ne! Cow'ring a-mong his pil-lows white, He
lento.
tempo primo.
rit.
ship is strug-gling all in vain To live up - on the storm-y main.
moan - ing wind and pelt - ing rain, Beat on the nurs - 'ry win - dow pane.
prays, his dim eyes wild with fright, Fa-ther, save those at sea to - night!
ad lib.
Mis-se - re-re, Do - mi - ne, Mi - se - re - re, Do - mi - ne.
A little slower.
4. The morning shone, all
A little slower.
ad lib.
clear and gay, On a ship at an-chor in the bay, And on a lit-tle child at play!
ad lib.
ad lib.
f
Glo - ri - a Ti - bi, Do - mi - ne! Glo - ri - a Ti - bi, Do - mi - ne!
ad lib.
f

No. 23. THE KING'S HIGHWAY

F. E. WEATHERLY — J. L. MOLLOY

Allegro.

mf

1. Who rides yonder, proud and gay, Spurning the dust on the King's Highway, Lord of thousand
2. Hug thy-self in wealth of state, Empty purse has a careless gait; Thou must watch thy

mf

poco rit - ar - dan - do. a tempo.

a - cres wide, While I, the beggar, must stand a-side? Go thy way, let me go mine,
chest and bags, But none would steal the beg - gar's rags, Wine for thee, for me a crust,

poco rit - ar - dan - do. a tempo.

I to beg and thou to dine; Scat-ter the dust on the King's Highway, But
King and beg-gar they both are dust, and Dust to dust will be borne one day,

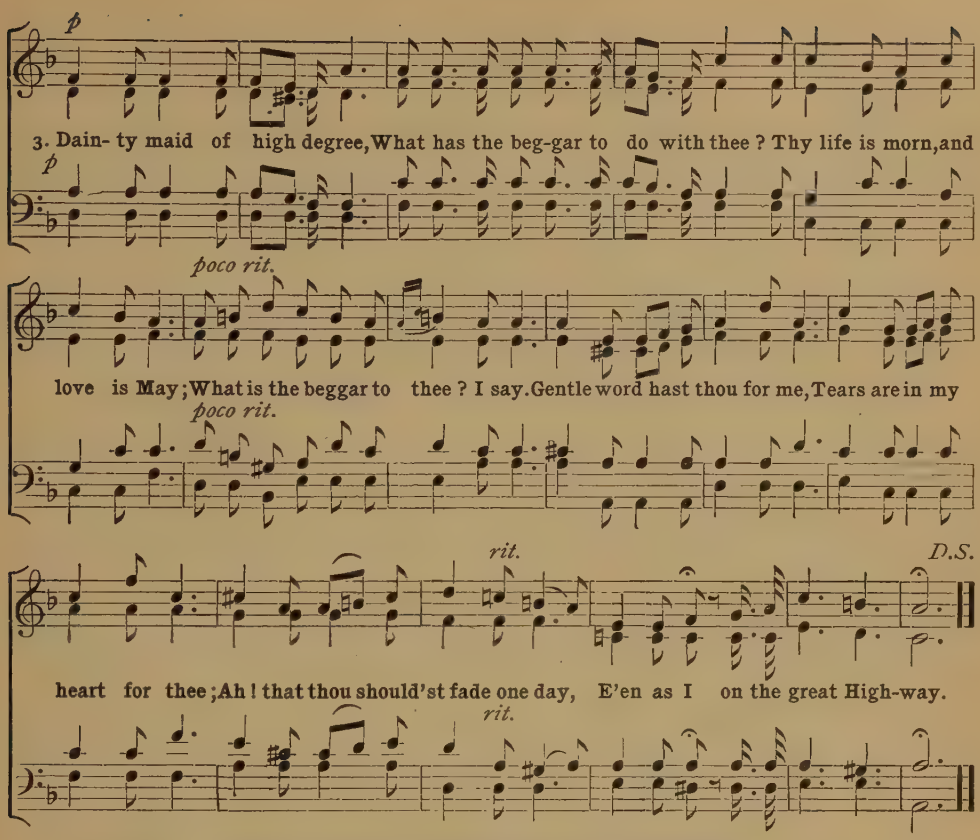
rit. *con spirito.*

room for the beg-gar, room I say! Fair and free, night and day, Fair and free is the
High and low on the King's Highway.

con spirito.

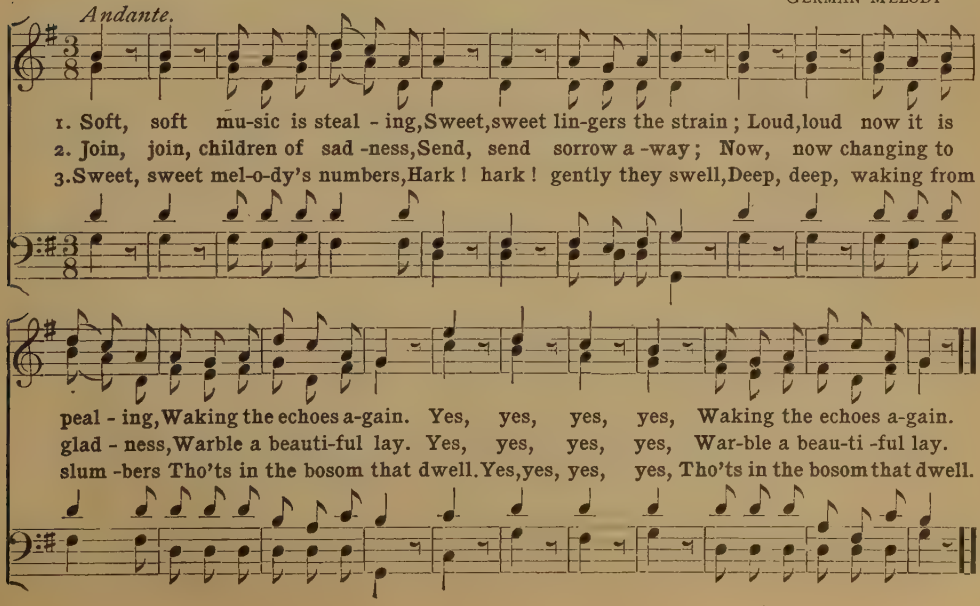
FINE.

King's Highway! Fair and free, Night and day, Fair and free is the King's Highway.


p
3. Dain- ty maid of high degree, What has the beg-gar to do with thee ? Thy life is morn, and
p
poco rit.
love is May; What is the beggar to thee ? I say. Gentle word hast thou for me, Tears are in my
poco rit.
rit.
D.S.
heart for thee; Ah ! that thou should'st fade one day, E'en as I on the great High-way.
rit.

No. 24. SOFT, SOFT MUSIC IS STEALING

GERMAN MELODY


Andante.
1. Soft, soft mu-sic is steal - ing, Sweet, sweet lin-gers the strain ; Loud, loud now it is
2. Join, join, children of sad -ness, Send, send sorrow a -way ; Now, now changing to
3. Sweet, sweet mel-o-dy's numbers, Hark ! hark ! gently they swell, Deep, deep, waking from
peal - ing, Waking the echoes a-gain. Yes, yes, yes, yes, Waking the echoes a-gain.
glad - ness, Warble a beauti-ful lay. Yes, yes, yes, yes, War-ble a beau-ti -ful lay.
slum -bers Tho'ts in the bosom that dwell. Yes, yes, yes, yes, Tho'ts in the bosom that dwell.

No. 25. ONWARD

F. W. F. J. FARMER

Spiritoso.

1. On-ward, ev - er on- ward, Front the no - ble fray; Turn your fa - ces on- ward,
2. While we face the bat - tle, While we tread the path, 'Mid the war-drum's rat-tle,

All the burning day, Fierce the foe a - round us, Loud the bat- tle roar,
'Mid the tempest's wrath, Let high tho'ts of du - ty, That no foe can tame,

D.S. On -ward, ev - er on- ward, Front the no - ble fray;

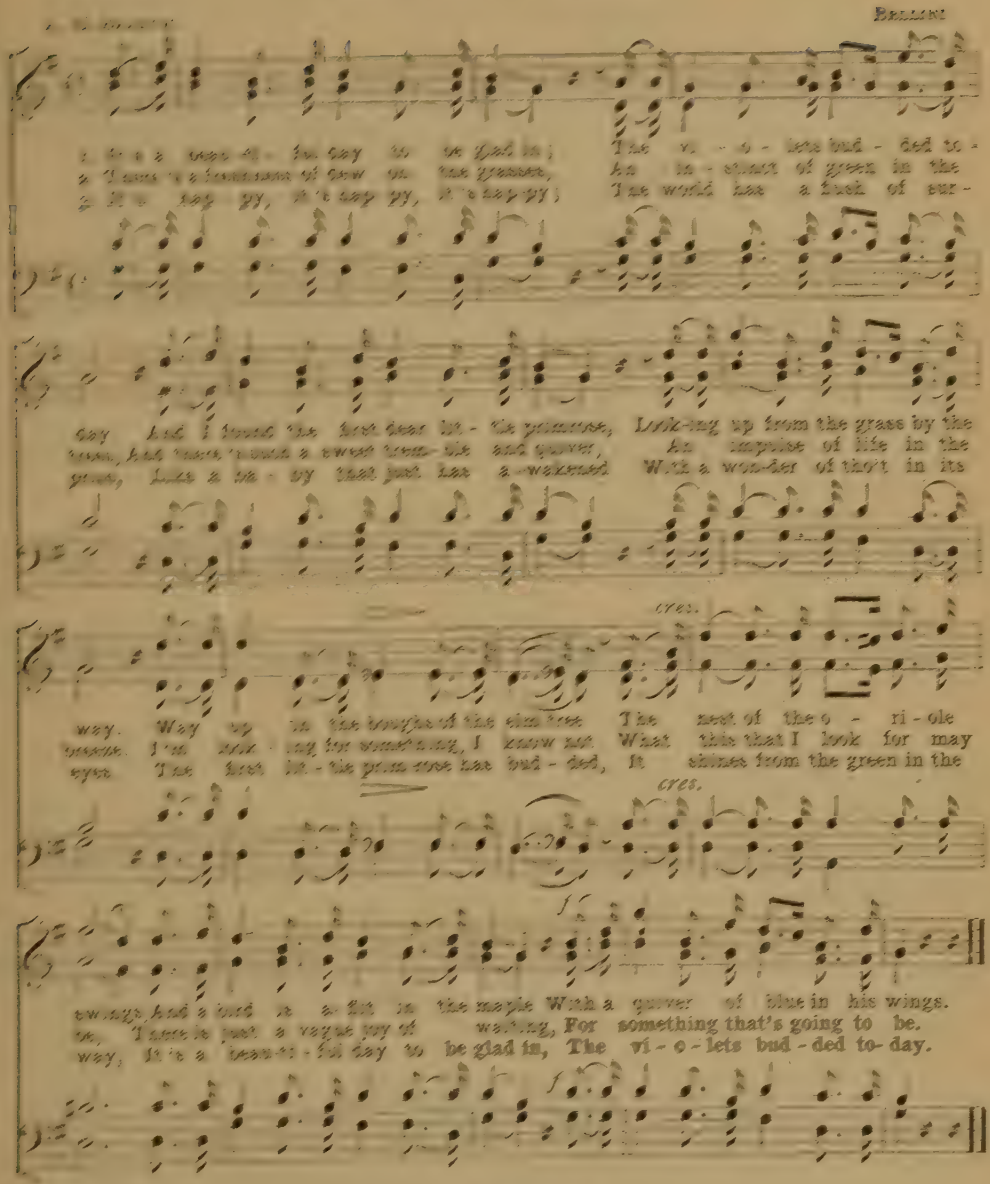
Gleams the wild waste 'round us, Gloom the hills be - fore. Aye, but calm and
Throng our minds with beau -ty, Thrill our souls with flame. Aye, but calm and

Turn our fa - ces sun - ward, All the burn -ing day.

cheer-y, Aye, but firm and strong, Tho' the way be wea- ry, Tho' the fight be long.

No. 25. THE FIRST VIOLETS

BELLINI


1 It is a beau-ti-ful day to be glad in; The vi - o - lets bud - ded to -
2 I saw a hundred of crow on the grasses, An in - stinct of green in the
3 It is sap-py, it's sap-py, it's sap-py; The world has a flush of sur -
day. And I found the first dear lit - tle primrose, Look-ing up from the grass by the
morn, And there 'round a sweet vine-let and quiver, An impulse of life in the
prime, Like a ba - by that just has a-wakened With a won-der of thought in its
cres.
way. Way up in the boughs of the elm tree The nest of the o - ri - ole
breeze. I'm not sing-ing for some-thing, I know not What this that I look for may
eyes. The first lit - tle prim-rose has bud - ded, It shines from the green in the
cres.
f
sways. And a bird at a flit in the maple With a quiver of blue in his wings.
be, There is just a vague joy of wait-ing, For something that's going to be.
way, It is a beau-ti-ful day to be glad in, The vi - o - lets bud - ded to- day.

No. 27. ALADDIN

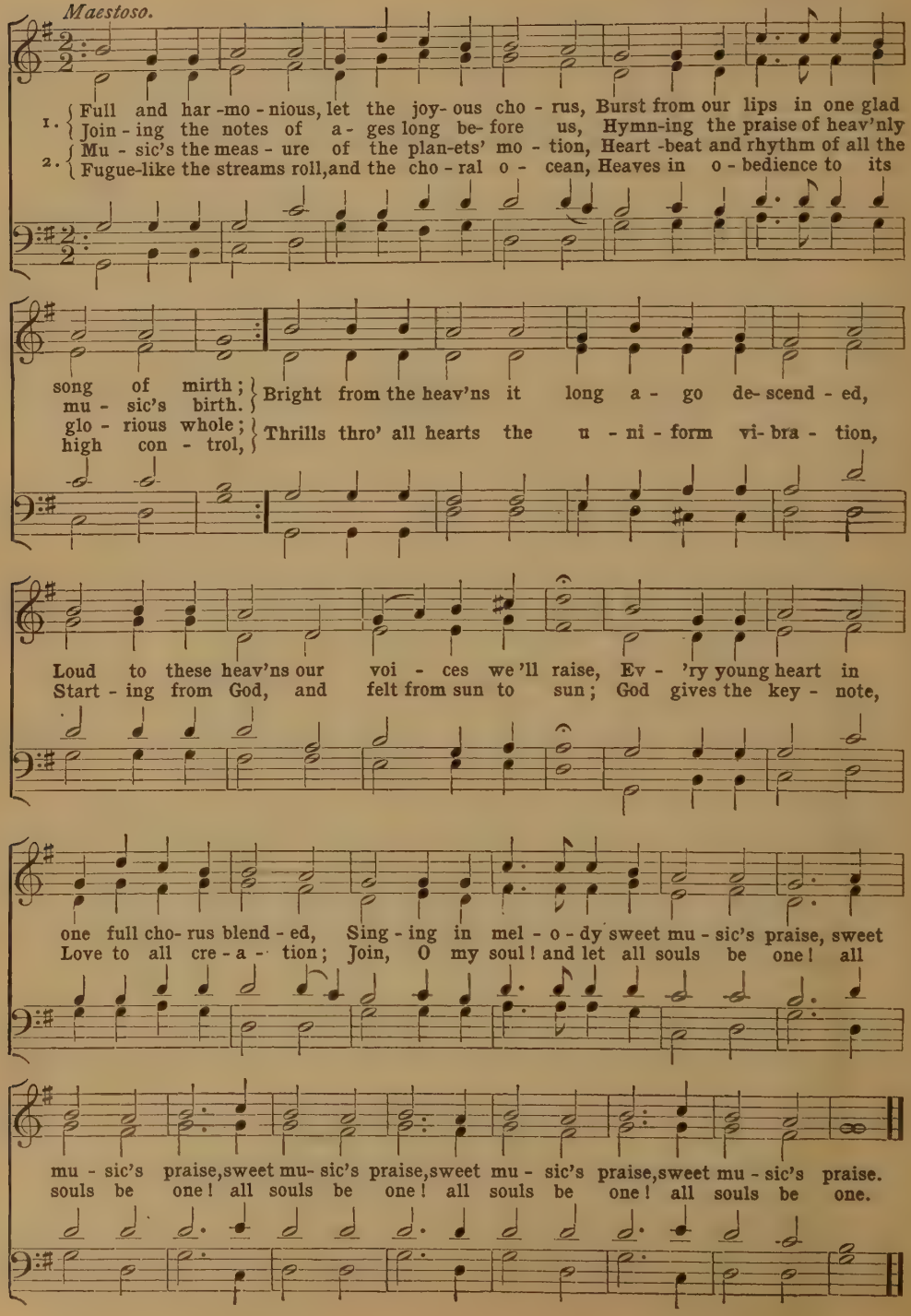
JAMES RUSSELL LOWELL

1 When I was a beggar boy,
And lived in cellar damp,
I had not a friend, nor a toy,
But I had Aladdin's lamp;
When I could not sleep for cold,
I had fire enough in my brain
And builded, with roofs of gold,
My beautiful castles in Spain

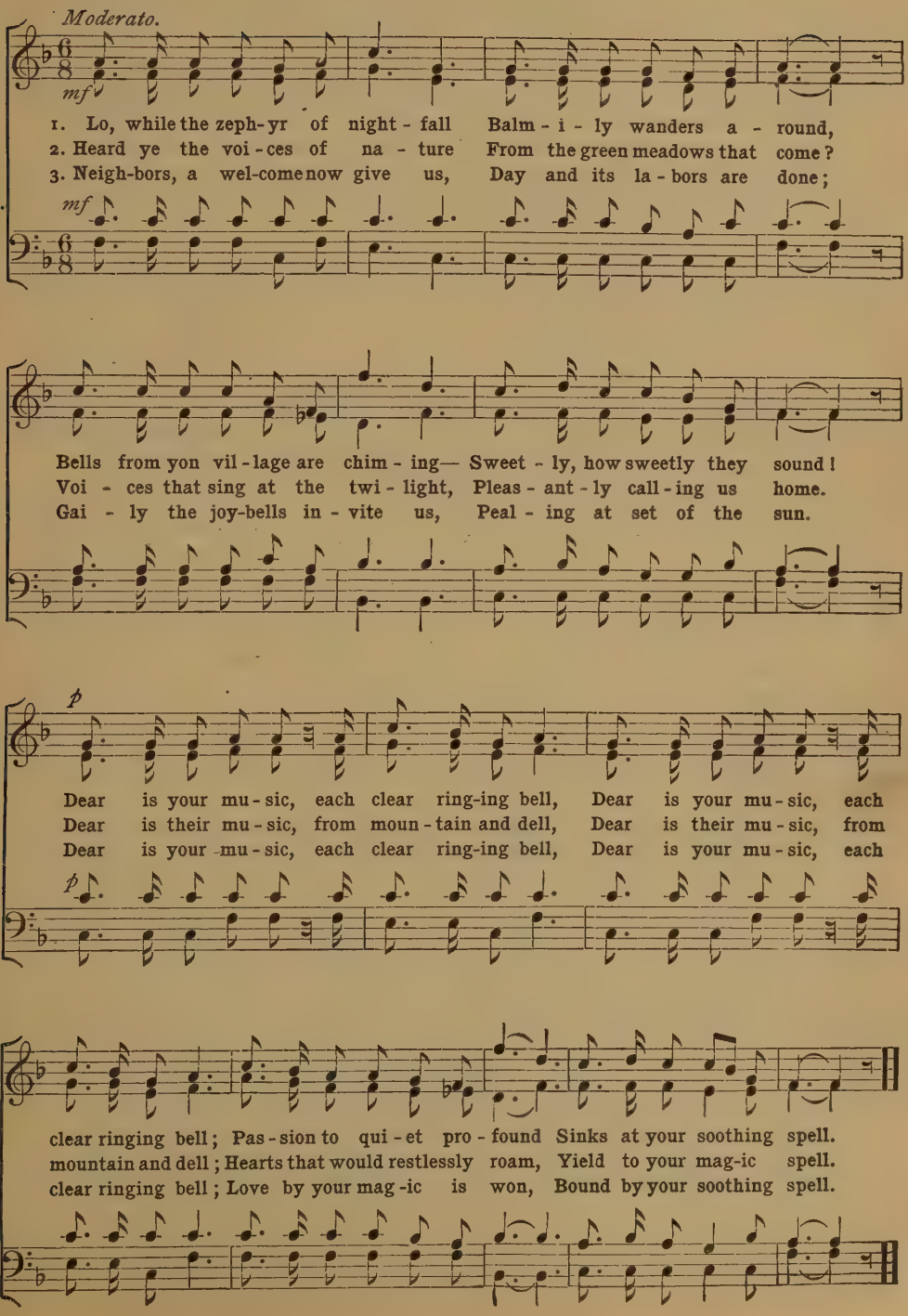
2 Since then I have toiled day and night,
I have money and power, a good store,
But I 'd give all my lamps silver bright,
For one that is mine no more;
Take, Fortune, whatever you choose,
You gave and may snatch it again;
I have nothing 't would pain me to lose,
For I own no more castles in Spain!

No. 28. HYMN TO MUSIC

AIR, "GLORIOUS APOLLO"


Maestoso.
1. Full and har-mo-nious, let the joy-ous cho-rus, Burst from our lips in one glad
Join-ing the notes of a-ges long be-fore us, Hymn-ing the praise of heav'nly
2. Mu-sic's the meas-ure of the plan-ets' mo-tion, Heart-beat and rhythm of all the
Fugue-like the streams roll, and the cho-ral o-cean, Heaves in o-bedience to its
song of mirth; mu-sic's birth. Bright from the heav'ns it long a-go de-scend-ed,
glo-rious whole; high con-trol, Thrills thro' all hearts the u-ni-form vi-bra-tion,
Loud to these heav'ns our voi-ces we'll raise, Ev-'ry young heart in
Start-ing from God, and felt from sun to sun; God gives the key-note,
one full cho-rus blend-ed, Sing-ing in mel-o-dy sweet mu-sic's praise, sweet
Love to all cre-a-tion; Join, O my soul! and let all souls be one! all
mu-sic's praise, sweet mu-sic's praise, sweet mu-sic's praise, sweet mu-sic's praise.
souls be one! all souls be one! all souls be one! all souls be one.

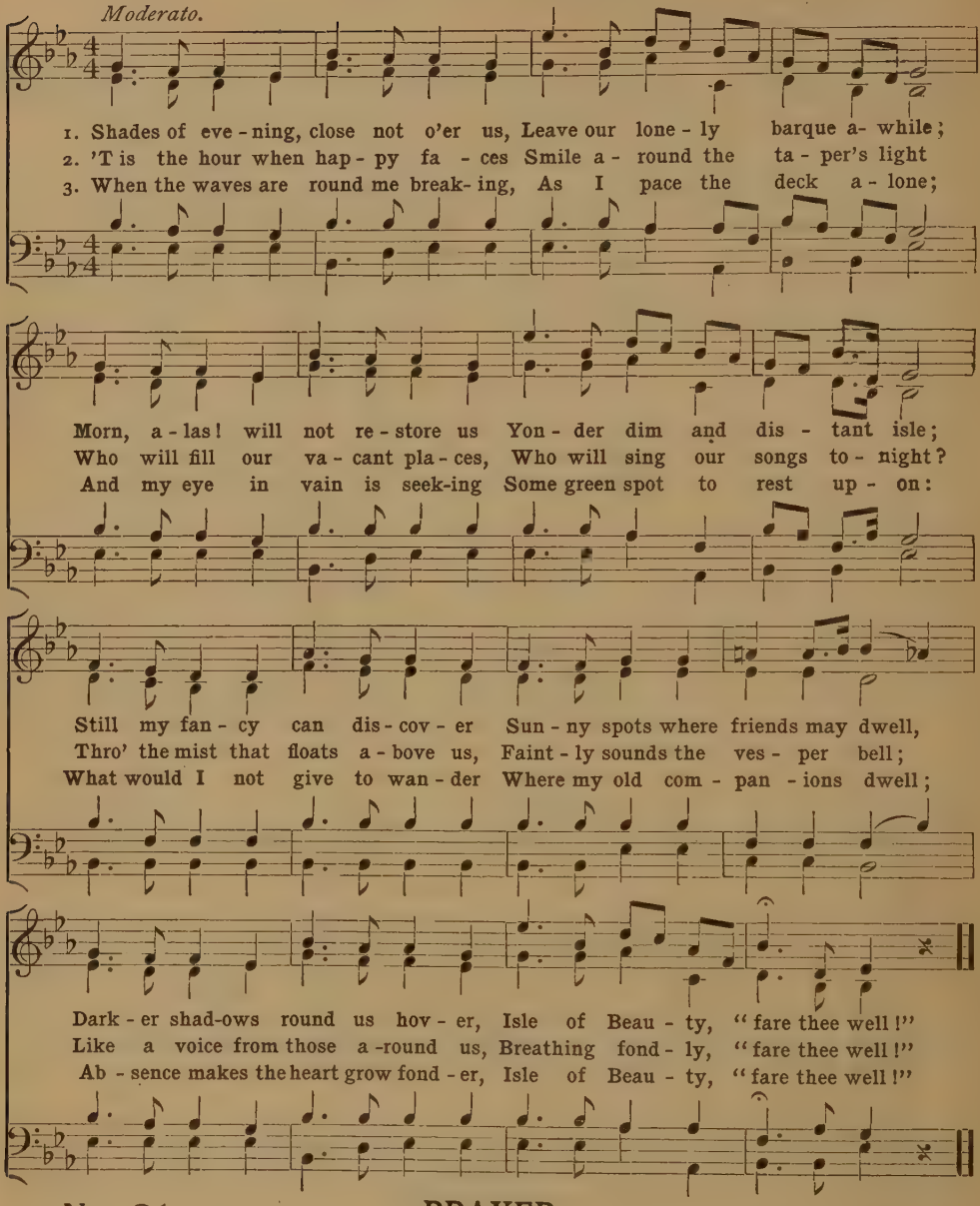
No. 29. ZEPHYR OF NIGHTFALL


Moderato.
mf
1. Lo, while the zeph-yr of night-fall Balm-i-ly wanders a-round,
2. Heard ye the voi-ces of na-ture From the green meadows that come?
3. Neigh-bors, a wel-come now give us, Day and its la-bors are done;
mf
Bells from yon vil-lage are chim-ing— Sweet-ly, how sweetly they sound!
Voi-ces that sing at the twi-light, Pleas-ant-ly call-ing us home.
Gai-ly the joy-bells in-vite us, Peal-ing at set of the sun.
p
Dear is your mu-sic, each clear ring-ing bell, Dear is your mu-sic, each
Dear is their mu-sic, from moun-tain and dell, Dear is their mu-sic, from
Dear is your mu-sic, each clear ring-ing bell, Dear is your mu-sic, each
p
clear ringing bell; Pas-sion to qui-et pro-found Sinks at your soothing spell.
mountain and dell; Hearts that would restlessly roam, Yield to your mag-ic spell.
clear ringing bell; Love by your mag-ic is won, Bound by your soothing spell.

No. 30. ISLE OF BEAUTY

THOMAS HAYNES BAYLY

Moderato.


1. Shades of eve - ning, close not o'er us, Leave our lone - ly barque a- while;
2. 'T is the hour when hap - py fa - ces Smile a - round the ta - per's light
3. When the waves are round me break- ing, As I pace the deck a - lone;
Morn, a - las! will not re - store us Yon - der dim and dis - tant isle;
Who will fill our va - cant pla - ces, Who will sing our songs to - night?
And my eye in vain is seek-ing Some green spot to rest up - on:
Still my fan - cy can dis - cov - er Sun - ny spots where friends may dwell,
Thro' the mist that floats a - bove us, Faint - ly sounds the ves - per bell;
What would I not give to wan - der Where my old com - pan - ions dwell;
Dark - er shad-ows round us hov - er, Isle of Beau - ty, "fare thee well!"
Like a voice from those a -round us, Breathing fond - ly, "fare thee well!"
Ab - sence makes the heart grow fond - er, Isle of Beau - ty, "fare thee well!"

No. 31. PRAYER

1 Saviour, Source of every blessing,
Tune my heart to grateful lays;
Streams of mercy never ceasing
Call for ceaseless songs of praise.
Teach me some melodious measure
Sung by raptured saints above;
Fill my soul with sacred pleasure,
While I sing Thy boundless love.

2 Thou didst seek me when a stranger,
Wandering from the fold of God,
And, to shield my soul from danger,
Bore Thyself affliction's rod.
By Thy hand redeemed, defended,
Safe through life thus far I've come;
Safe, O Lord, when life is ended,
Bring me to my heavenly home.

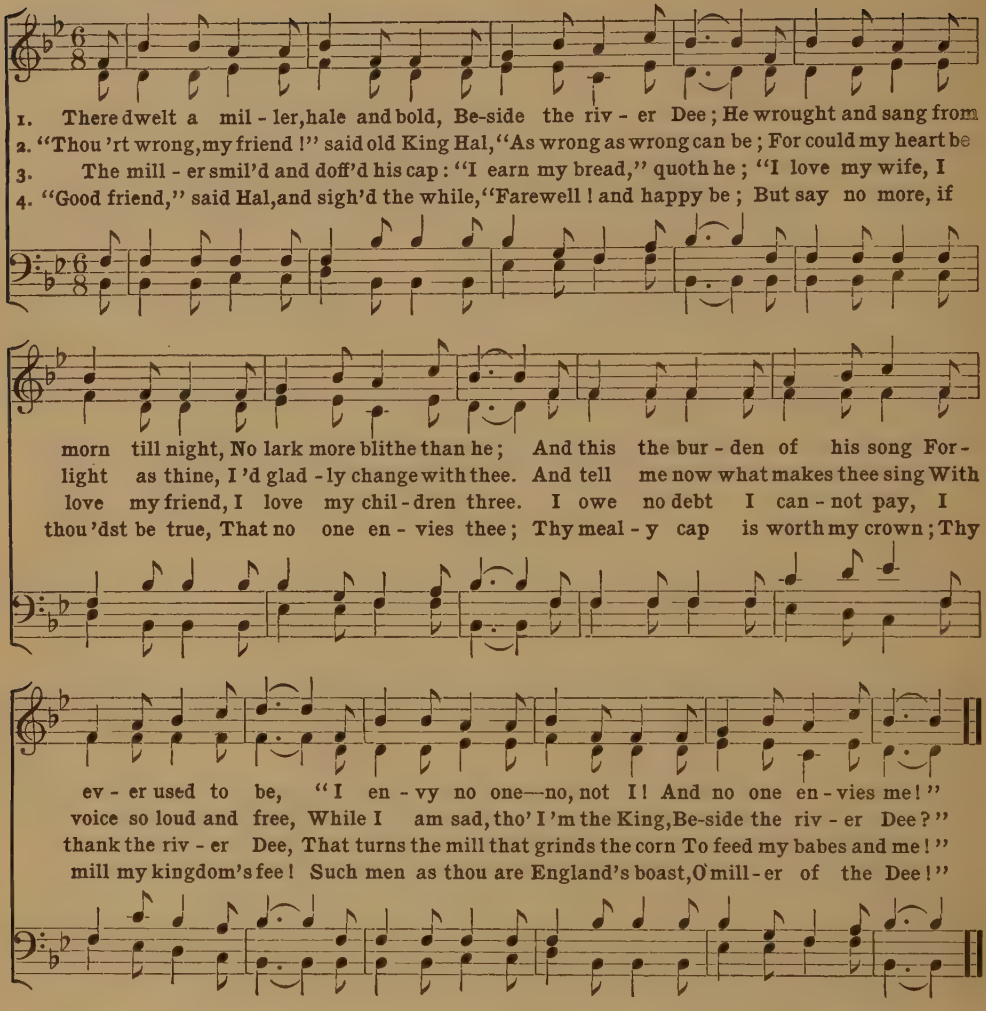
No. 32. FAREWELL, O JOYOUS, SUNNY GROVE

H. ESSER

1. Fare - well, O joy - ous, sun - ny grove, Fare - well, fare - well! Too
2. Fare - well, O for - est great and grand, Fare - well, fare - well! Fare
3. If such pure joys are lost for aye, Fare - well, fare - well! And
soon I hear the part - ing knell, Fare - well, fare - well! Up -
well, O flow'rs, a ra - diant band, Fare - well, fare - well! And
I a last fare - well must say, Fare - well, fare - well! Yet
cres.
on the a - zure of the sky My spir - it's sad - ness seems to lie, Fare-
may your per - fume, strangely sweet, Some oth - er wea - ry wan - d'rer greet, Fare-
shall this mem - 'ry ev - er be A source of end - less joy to me: Fare-
cres.
well, fare - well, fare - well, fare - well, fare - well, fare - well.
rit.
rit.

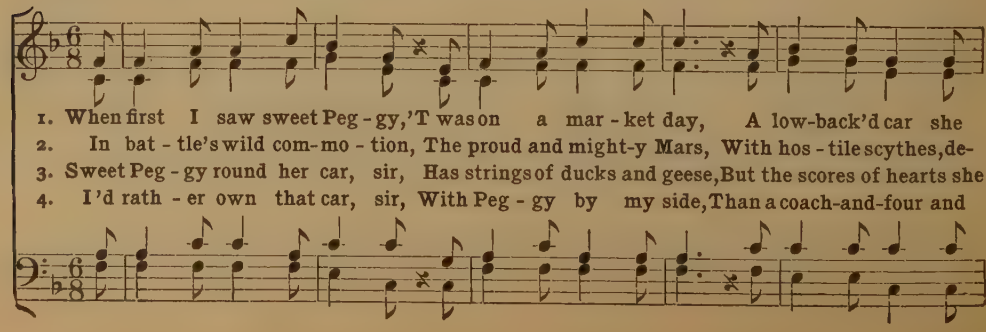
No. 33. THE MILLER OF THE DEE

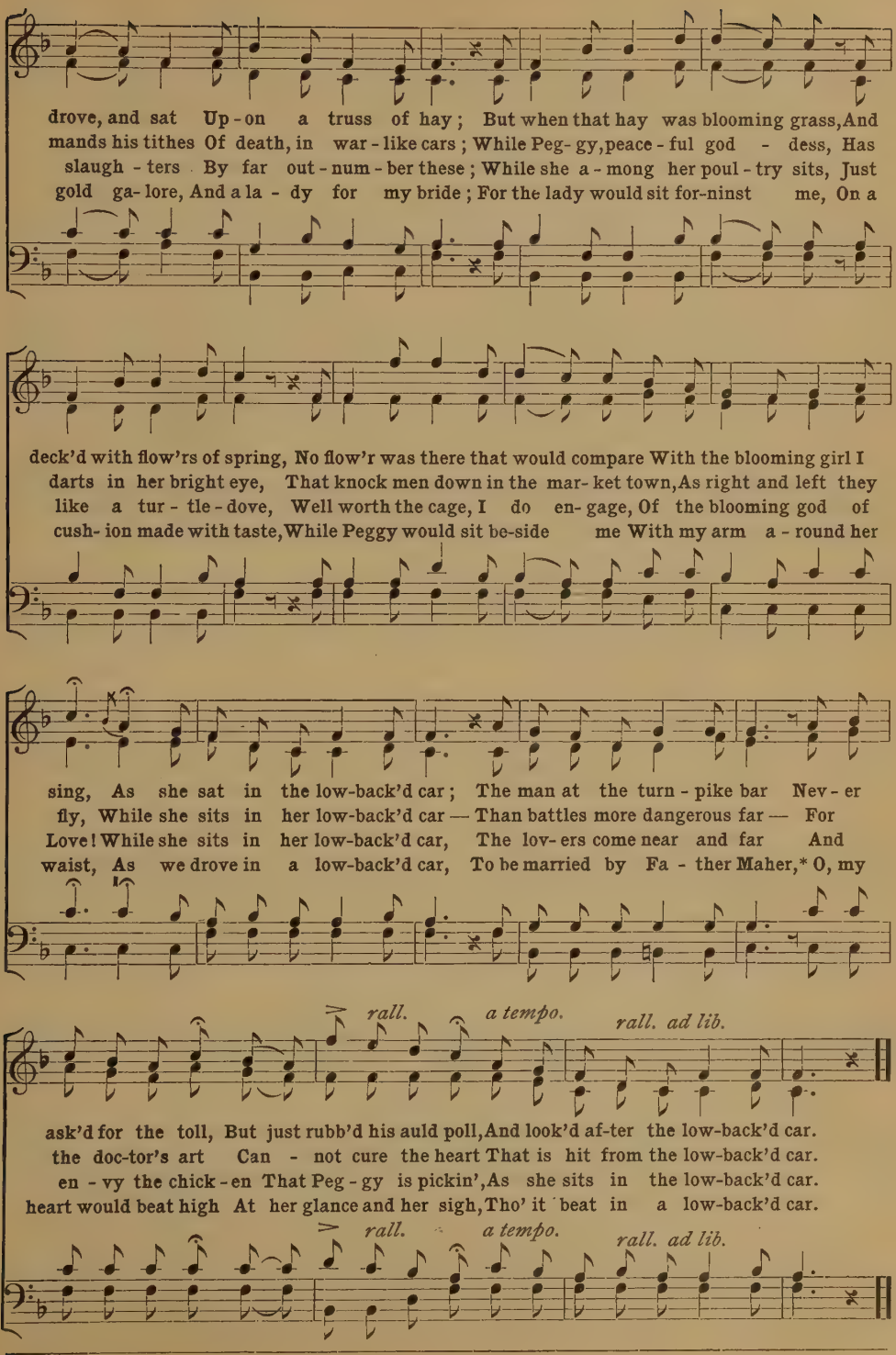
CHARLES MACKAY


1. There dwelt a mil - ler, hale and bold, Be-side the riv - er Dee; He wrought and sang from
2. "Thou 'rt wrong, my friend!" said old King Hal, "As wrong as wrong can be; For could my heart be
3. The mill - er smil'd and doff'd his cap: "I earn my bread," quoth he; "I love my wife, I
4. "Good friend," said Hal, and sigh'd the while, "Farewell! and happy be; But say no more, if
morn till night, No lark more blithe than he; And this the bur - den of his song For-
light as thine, I 'd glad - ly change with thee. And tell me now what makes thee sing With
love my friend, I love my chil - dren three. I owe no debt I can - not pay, I
thou 'dst be true, That no one en - vies thee; Thy meal - y cap is worth my crown; Thy
ev - er used to be, "I en - vy no one—no, not I! And no one en - vies me!"
voice so loud and free, While I am sad, tho' I 'm the King, Be-side the riv - er Dee?"
thank the riv - er Dee, That turns the mill that grinds the corn To feed my babes and me!"
mill my kingdom's fee! Such men as thou are England's boast, O mill - er of the Dee!"

No. 34. THE LOW-BACKED CAR

SAMUEL LOVER


1. When first I saw sweet Peg - gy, 'T was on a mar - ket day, A low-back'd car she
2. In bat - tle's wild com-mo - tion, The proud and might-y Mars, With hos - tile scythes, de-
3. Sweet Peg - gy round her car, sir, Has strings of ducks and geese, But the scores of hearts she
4. I'd rath - er own that car, sir, With Peg - gy by my side, Than a coach-and-four and

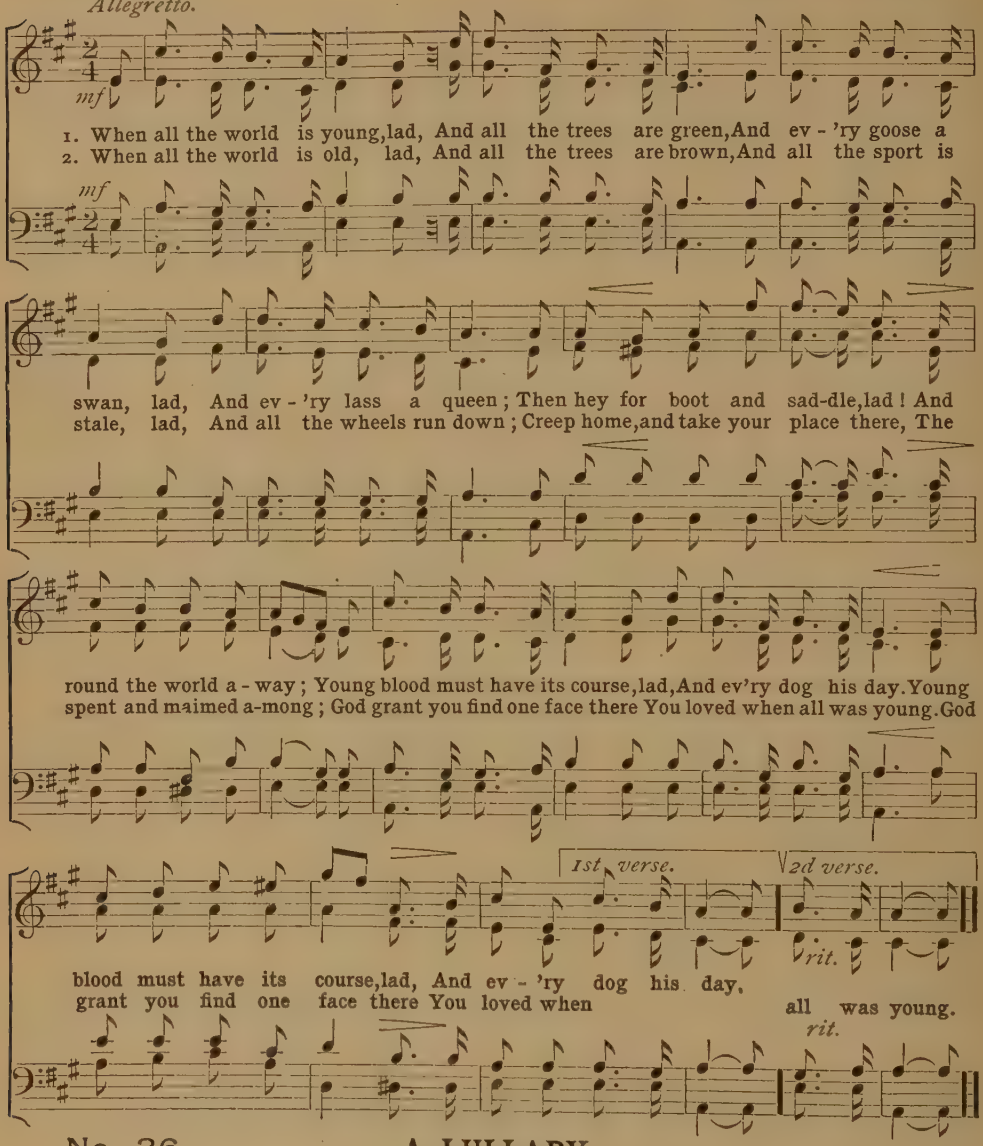

drove, and sat Up - on a truss of hay; But when that hay was blooming grass, And
mands his tithes Of death, in war - like cars; While Peg - gy, peace - ful god - dess, Has
slaugh - ters By far out - num - ber these; While she a - mong her poul - try sits, Just
gold ga - lore, And a la - dy for my bride; For the lady would sit for-ninst me, On a
deck'd with flow'rs of spring, No flow'r was there that would compare With the blooming girl I
darts in her bright eye, That knock men down in the mar - ket town, As right and left they
like a tur - tle - dove, Well worth the cage, I do en - gage, Of the blooming god of
cush - ion made with taste, While Peggy would sit be-side me With my arm a - round her
sing, As she sat in the low-back'd car; The man at the turn - pike bar Nev - er
fly, While she sits in her low-back'd car — Than battles more dangerous far — For
Love! While she sits in her low-back'd car, The lov - ers come near and far And
waist, As we drove in a low-back'd car, To be married by Fa - ther Maher,* O, my
rall.
a tempo.
rall. ad lib.
ask'd for the toll, But just rubb'd his auld poll, And look'd af-ter the low-back'd car.
the doc-tor's art Can - not cure the heart That is hit from the low-back'd car.
en - vy the chick - en That Peg - gy is pickin', As she sits in the low-back'd car.
heart would beat high At her glance and her sigh, Tho' it beat in a low-back'd car.
rall.
a tempo.
rall. ad lib.

* Pr. Mahr.

No. 35. WHEN ALL THE WORLD IS YOUNG

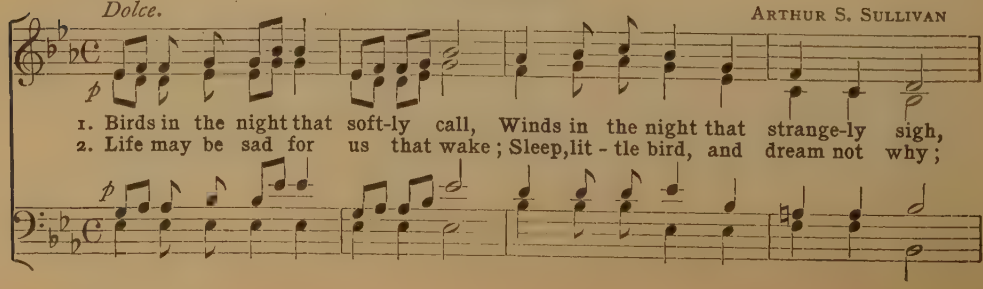
CHARLES KINGSLEY — Mrs. CHAS. BARNARD

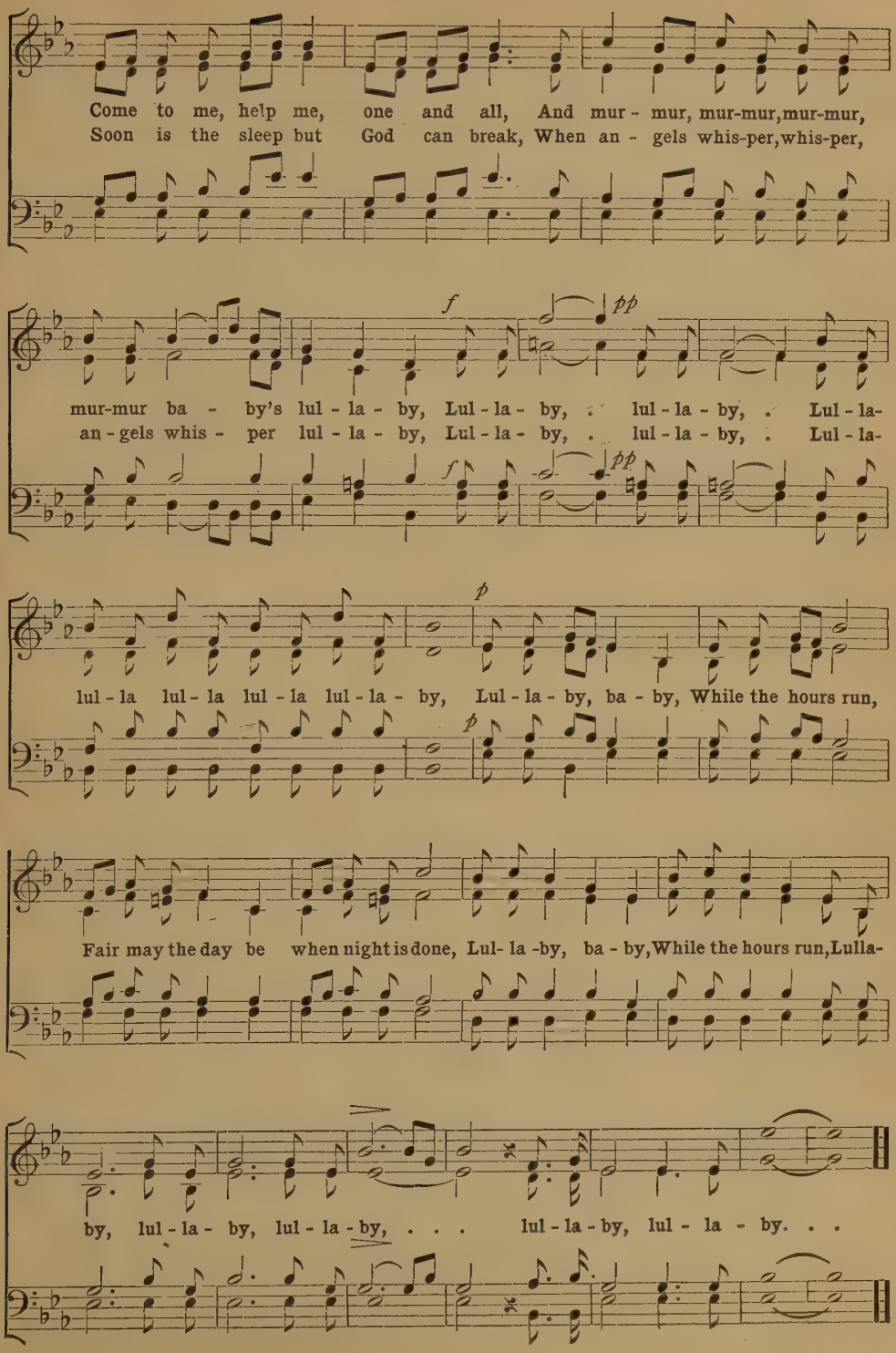
Allegretto.


mf
1. When all the world is young, lad, And all the trees are green, And ev - 'ry goose a
2. When all the world is old, lad, And all the trees are brown, And all the sport is
swan, lad, And ev - 'ry lass a queen; Then hey for boot and sad-dle, lad! And
stale, lad, And all the wheels run down; Creep home, and take your place there, The
round the world a - way; Young blood must have its course, lad, And ev'ry dog his day. Young
spent and maimed a-mong; God grant you find one face there You loved when all was young. God
1st verse.
2d verse.
blood must have its course, lad, And ev - 'ry dog his day.
grant you find one face there You loved when all was young.
rit.
rit.

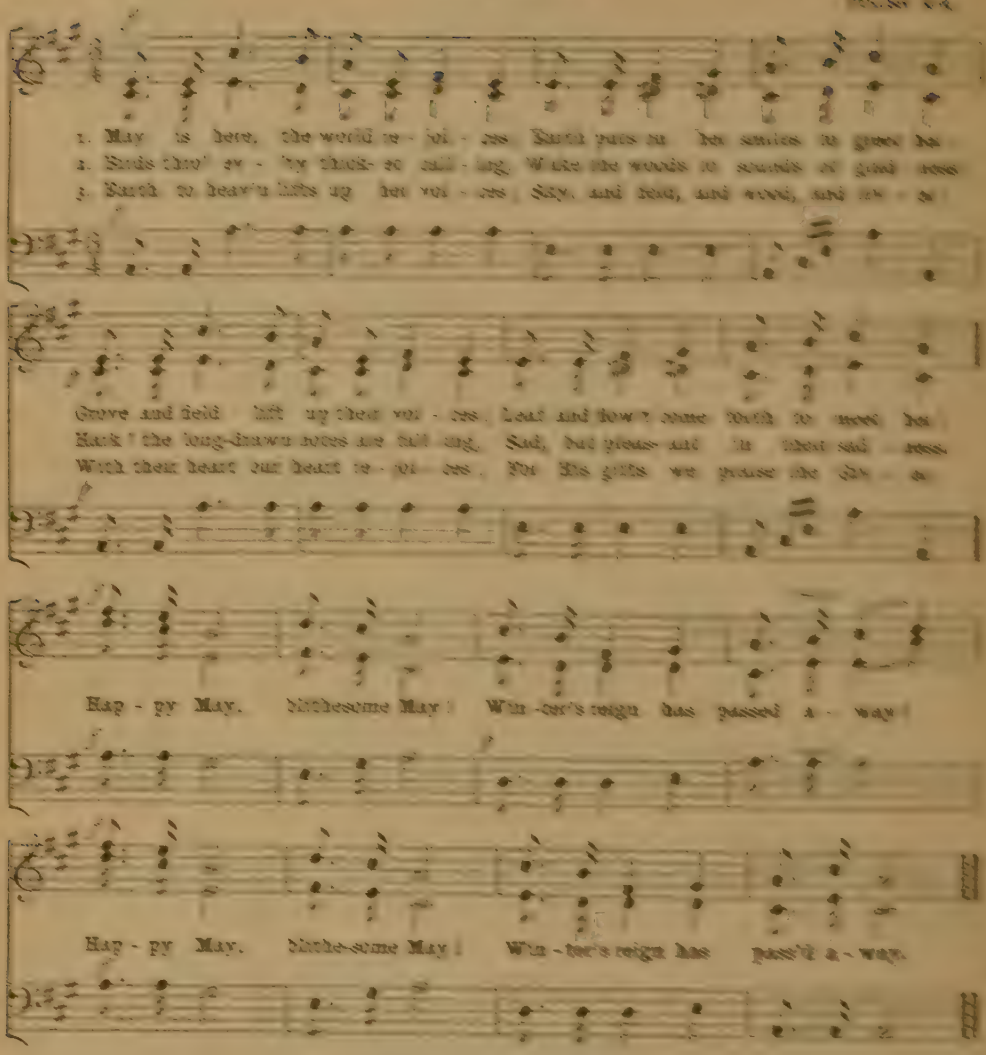
No. 36. A LULLABY

Dolce. — ARTHUR S. SULLIVAN

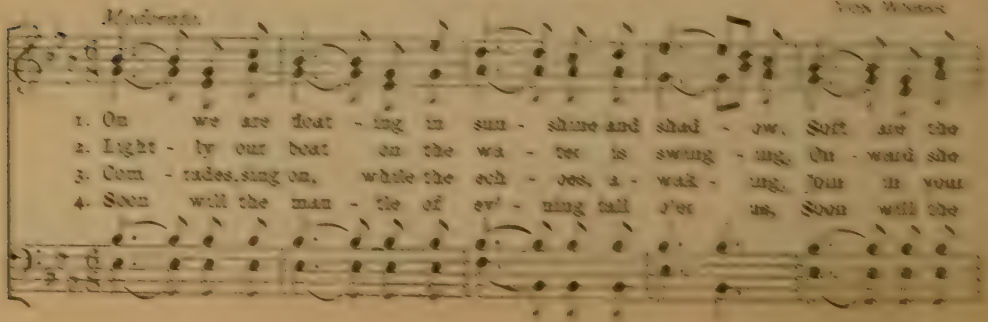

p
1. Birds in the night that soft-ly call, Winds in the night that strange-ly sigh,
2. Life may be sad for us that wake; Sleep, lit - tle bird, and dream not why;
p

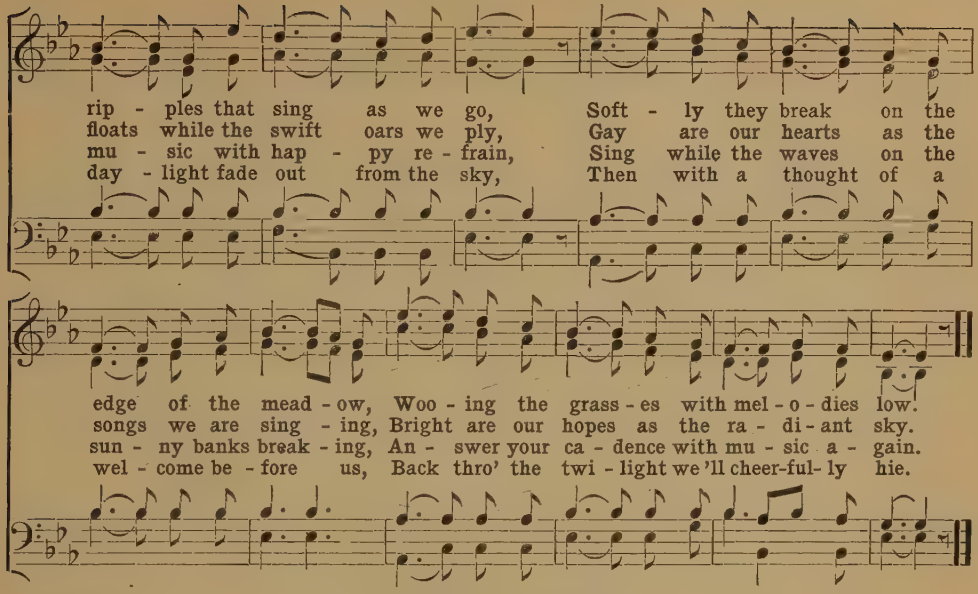

Come to me, help me, one and all, And mur - mur, mur-mur, mur-mur,
Soon is the sleep but God can break, When an - gels whis-per, whis-per,
f
pp
mur-mur ba - by's lul - la - by, Lul - la - by, lul - la - by, Lul - la-
an - gels whis - per lul - la - by, Lul - la - by, lul - la - by, Lul - la-
p
lul - la lul - la lul - la lul - la - by, Lul - la - by, ba - by, While the hours run,
Fair may the day be when night is done, Lul- la -by, ba - by, While the hours run, Lulla-
by, lul - la - by, lul - la - by, . . . lul - la - by, lul - la - by. . .

No. 37. MAY SONG


1. May is here, the world re - joi - ces, Earth puts on her smiles to greet her.
2. Birds thro' ev - 'ry thick- et sail - ing, While the woods to sounds of glad mus
3. Earth to heav'n lifts up her voi - ces; Sky, and field, and wood, and riv - e
Grove and field lift up their voi - ces, Leaf and flow'r come forth to meet her.
Hark! the long-drawn notes are fail - ing, Sad, but pleas- ant in their sad sens
With their heart our heart re - joi - ces, For His gifts we praise the Giv - e
Hap - py May, blithesome May! Win - ter's reign has passed a - way!
Hap - py May, blithe-some May! Win - ter's reign has pass'd a - way.

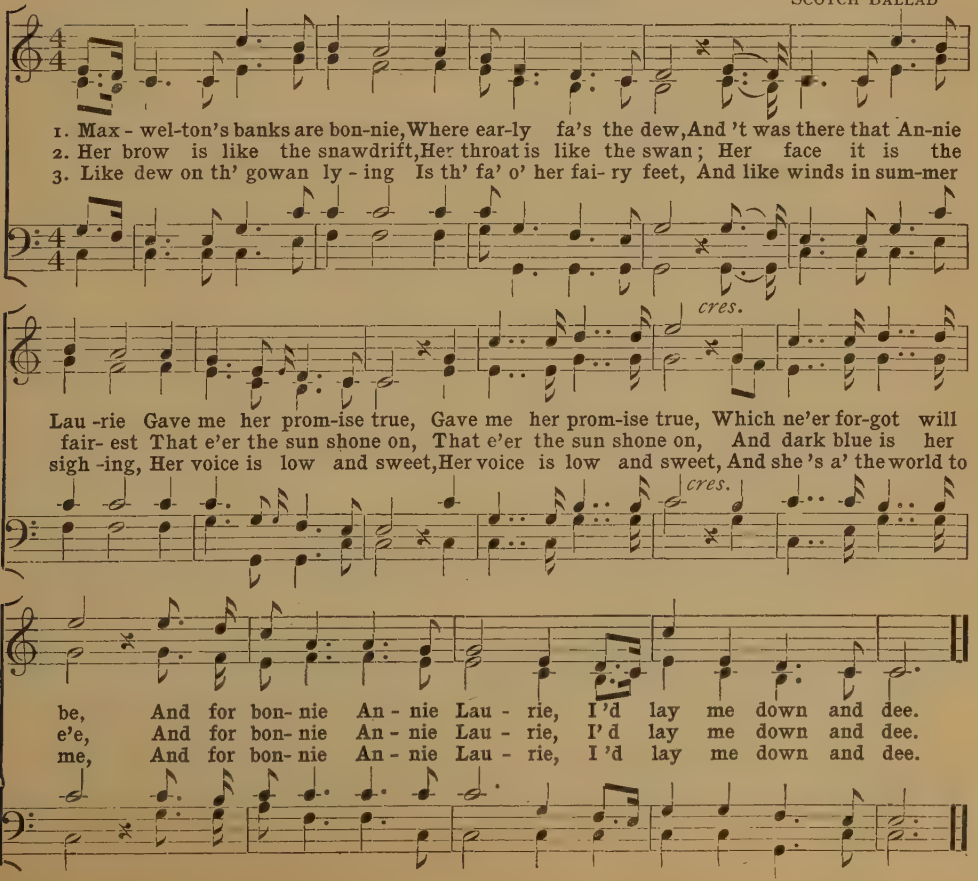
No. 38. THE BOAT SONG


Moderato.
1. On we are float - ing in sun - shine and shad - ow, Soft are the
2. Light - ly our boat on the wa - ter is swing - ing, On - ward she
3. Com - rades, sing on, while the ech - oes, a - wak - ing, Join in your
4. Soon will the man - tle of ev' - ning fall o'er us, Soon will the


rip - ples that sing as we go, Soft - ly they break on the
floats while the swift oars we ply, Gay are our hearts as the
mu - sic with hap - py re - frain, Sing while the waves on the
day - light fade out from the sky, Then with a thought of a
edge of the mead - ow, Woo - ing the grass - es with mel - o - dies low.
songs we are sing - ing, Bright are our hopes as the ra - di - ant sky.
sun - ny banks break - ing, An - swer your ca - dence with mu - sic a - gain.
wel - come be - fore us, Back thro' the twi - light we 'll cheer-ful- ly hie.

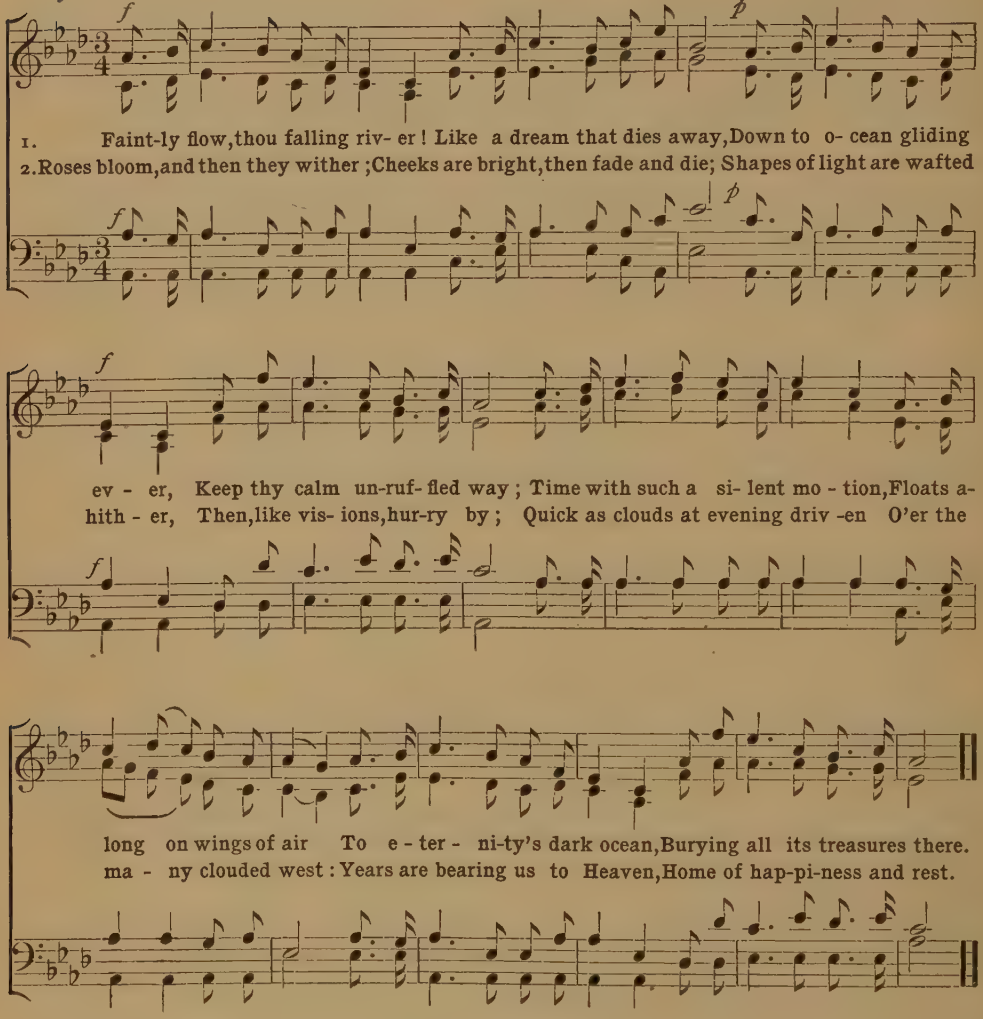
No. 39. ANNIE LAURIE

SCOTCH BALLAD


1. Max - wel-ton's banks are bon-nie, Where ear-ly fa's the dew, And 't was there that An-nie
2. Her brow is like the snawdrift, Her throat is like the swan; Her face it is the
3. Like dew on th' gowan ly - ing Is th' fa' o' her fai- ry feet, And like winds in sum-mer
cres.
Lau -rie Gave me her prom-ise true, Gave me her prom-ise true, Which ne'er for-got will
fair- est That e'er the sun shone on, That e'er the sun shone on, And dark blue is her
sigh -ing, Her voice is low and sweet, Her voice is low and sweet, And she 's a' the world to
cres.
be, And for bon- nie An - nie Lau - rie, I 'd lay me down and dee.
e'e, And for bon- nie An - nie Lau - rie, I' d lay me down and dee.
me, And for bon- nie An - nie Lau - rie, I 'd lay me down and dee.

No. 40. FAINTLY FLOW, THOU FALLING RIVER

J. G. PERCIVAL — SPANISH MELODY


1. Faint-ly flow, thou falling riv- er! Like a dream that dies away, Down to o- cean gliding
2. Roses bloom, and then they wither; Cheeks are bright, then fade and die; Shapes of light are wafted
ev - er, Keep thy calm un-ruf- fled way; Time with such a si- lent mo - tion, Floats a-
hith - er, Then, like vis- ions, hur-ry by; Quick as clouds at evening driv -en O'er the
long on wings of air To e - ter - ni-ty's dark ocean, Burying all its treasures there.
ma - ny clouded west: Years are bearing us to Heaven, Home of hap-pi-ness and rest.

No. 41.

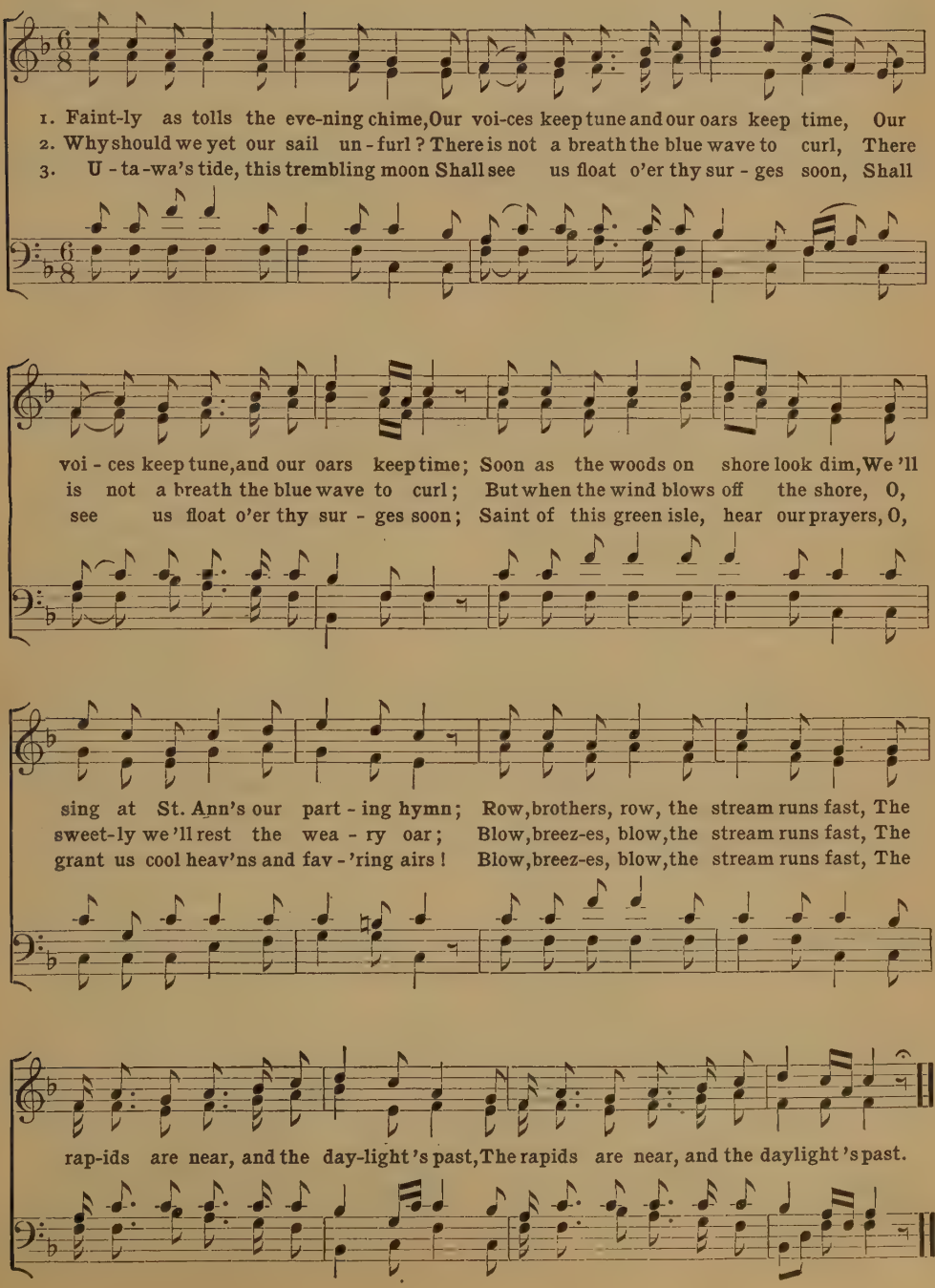
1 Guide me, O Thou Great Jehovah,
Pilgrim through this barren land,
I am weak but Thou art mighty,
Hold me with Thy powerful hand,
‖: Bread of heaven, bread of heaven,
Feed me till I want no more.:‖

2 Open Thou the crystal fountain,
Whence the healing waters flow;
Let the fiery, cloudy pillar,
Lead me all my journey through,
‖: Strong Deliverer! strong Deliverer!
Be Thou still my strength and shield.:‖

3 When I tread the verge of Jordan,
Bid my anxious fears subside,
Cleave the flood and stay the waters,
Land me safe on Canaan's side,
‖: Songs of praises, songs of praises,
I will ever give to Thee.:‖

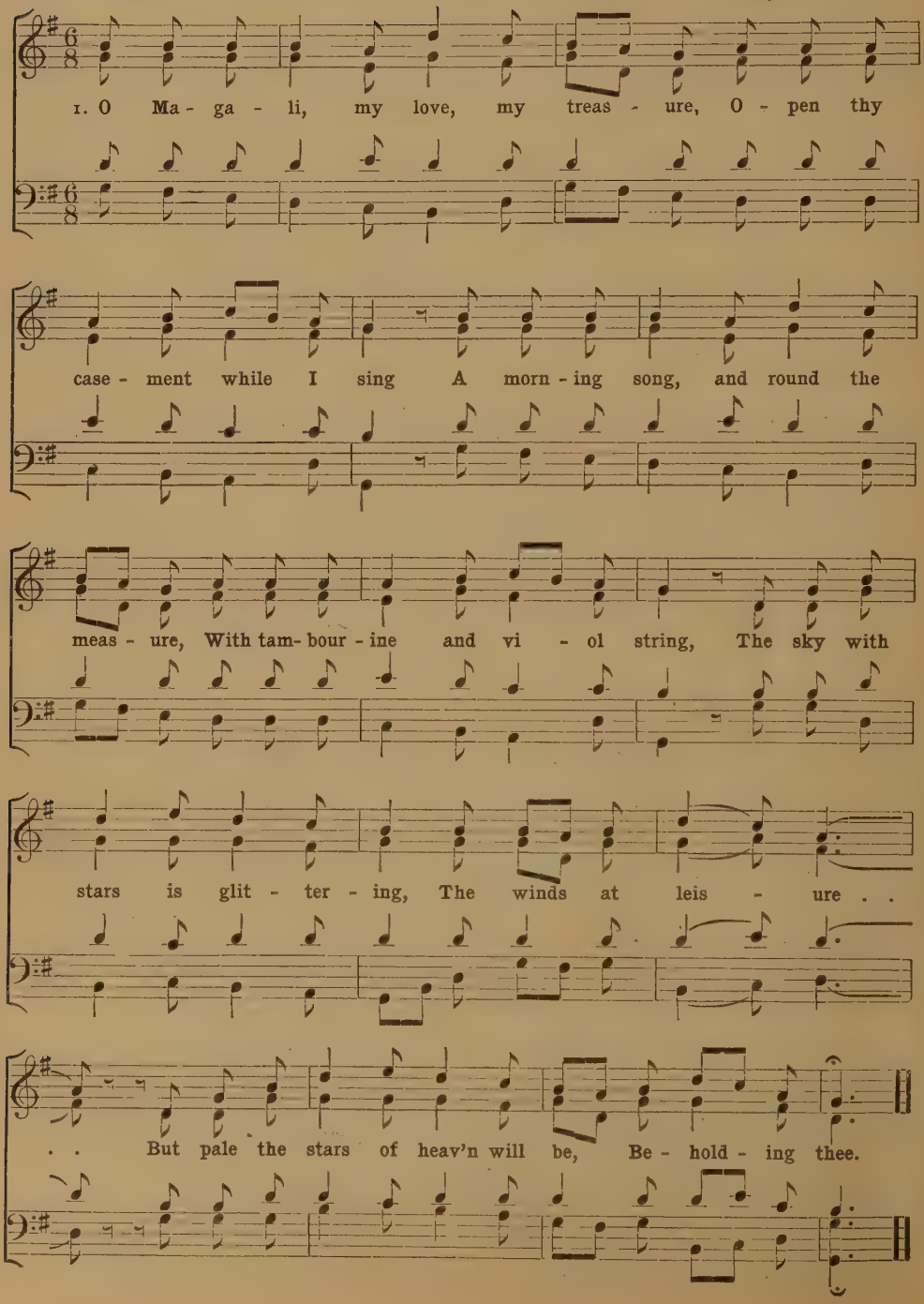
No. 42. CANADIAN BOAT SONG

THOMAS MOORE


1. Faint-ly as tolls the eve-ning chime, Our voi-ces keep tune and our oars keep time, Our
2. Why should we yet our sail un-furl? There is not a breath the blue wave to curl, There
3. U-ta-wa's tide, this trembling moon Shall see us float o'er thy sur-ges soon, Shall
voi-ces keep tune, and our oars keep time; Soon as the woods on shore look dim, We 'll
is not a breath the blue wave to curl; But when the wind blows off the shore, O,
see us float o'er thy sur-ges soon; Saint of this green isle, hear our prayers, O,
sing at St. Ann's our part-ing hymn; Row, brothers, row, the stream runs fast, The
sweet-ly we 'll rest the wea-ry oar; Blow, breez-es, blow, the stream runs fast, The
grant us cool heav'ns and fav-'ring airs! Blow, breez-es, blow, the stream runs fast, The
rap-ids are near, and the day-light 's past, The rapids are near, and the daylight 's past.

No. 43. MAGALI

From "Mireio," by F. Mistral — Provençal Folksong


1. O Ma - ga - li, my love, my treas - ure, O - pen thy
case - ment while I sing A morn - ing song, and round the
meas - ure, With tam- bour - ine and vi - ol string, The sky with
stars is glit - ter - ing, The winds at leis - ure . .
. . But pale the stars of heav'n will be, Be - hold - ing thee.

2 Thy morning song floats idly by me
As whisper of the early breeze.
I to the silver deep will hie me,
I 'll be an eel! I 'll haunt the seas.
O Magali, thy witcheries
In vain shall try me.
When thou art fish, I 'll fisher be,
And fish for thee.

3 Wilt thou a fisher be, thou sayest?
Thy bait is flung for me in vain.
I will turn bird while thou delayest,
And wing my way across the plain.
O Magali, turn bird again,
If so thou mayest!
When thou art bird, I 'll huntsman be,
Ensnaring thee.

4 Partridge and quail while thou art snaring,
With cruel traps for tiny feet,
I 'll be a flower, my head uprearing,
Secure, afar in meadows sweet.
O Magali, my Marguerite!
I 'm filled with daring.
When thou art flower, I stream will be,
Refreshing thee.

5 If thou become a stream, what wonder
If I turn cloud the selfsame day,
And swiftly, swiftly travel yonder,
In fleeting mist, far, far away.
O Magali, seek India,
Yet we 'll not sunder!
Behold! I the sea breeze will be,
And carry thee.

6 The seabreeze wilt thou, singer daring?
I can escape thee yet, for, lo!
I 'll be the sun ray blinding, glaring,
The fierce hot ray, that wastes the snow.
O Magali, and wilt thou so?
Then, earthward faring,
I will an emerald lizard be,
And swallow thee.

7 And if thou turnest salamander,
Among the water-reeds to roam,
I 'll be the moon, in full orbed splendor,
Lighting the ways of witch and gnome.
O Magali! wilt thou become
That planet tender?
Then will I the white halo be,
Enfolding thee.

8 Yet though the halo hover o'er me
I shall not feel thy folding arm.
I will turn virgin rose before thee;
My thorns will keep me safe from harm.
O Magali, the rose's charm
Shall not secure thee!
For I the butterfly will be,
Aye, kissing thee.

9 Away! away! and woe betide thee!
I never, never will be thine!
I in the oak's rough bark will hide me,
In glades where sun shall never shine.
Yet, Magali, thou shalt be mine,
Who hast defied me.
I will the knotted ivy be
Fast binding thee.

10 The hoary oak alone thou stayest,
In thy victorious embrace,
For I to Saint Blasè will hasten
With the white nuns to take my place,
O Magali, thou shalt find grace
When there thou prayest,
For I the shaven priest will be,
Absolving thee.

11 And if thou pass the portal holy,
A weeping train thou shalt descry,
The convent sisters moving slowly
After the coffin where I lie.
Then Magali, 't were well wert thou
That sleeper lowly,
For there would I the warm earth be
Aye clasping thee.

12 Now see'st thou a glad believer,
This is not jest, this is not art;
Take thou my ring, and keep the giver
Fair youth, forever in thy heart.
O Magali, thou dost impart
Rapture forever;
See now the stars how pale they be,
At sight of thee.

No. 44. HUNTER'S FAREWELL

Arranged from MENDELSSOHN

Allegretto.

f

1. Who a - loft thy head did raise, For - est - green, the mountains crowning? With glad
2. We must seek our home be - low, Leave the deer in peace re - pos - ing, Ere for
3. What be-neath thy shade we swore, In the dis - tant world shall bind us, True to

f

heart thy beau - ty own - ing, I will sing thy Mak-er's praise, . . . With glad
us the chase is clos - ing, Once a - gain our horns we blow, ... Once a -
thee each year shall find us, Faithful chil - dren ev - er - more, ... ev - er -

With glad heart thy beau - ty
Once a - gain, once
True to thee each year shall

Fare thee well, . .

pp

heart I will sing thy Mak - er's praise. Fare thee well, ... Fare thee
gain, once a - gain our horns we blow.
more, faithful chil-dren ev - er - more.

Fare thee well, . .

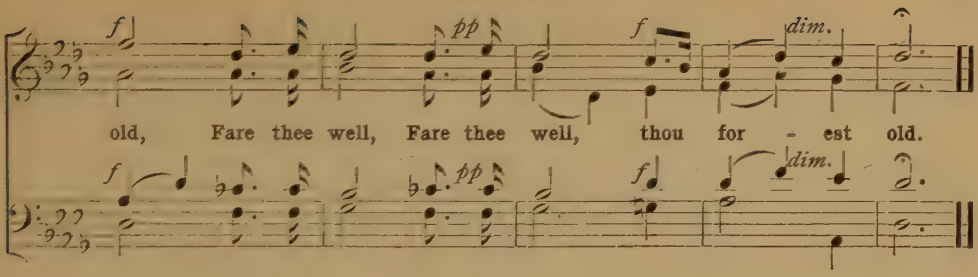
pp

own - ing,
a - gain,
find us,

Fare thee well, . . Fare thee well,

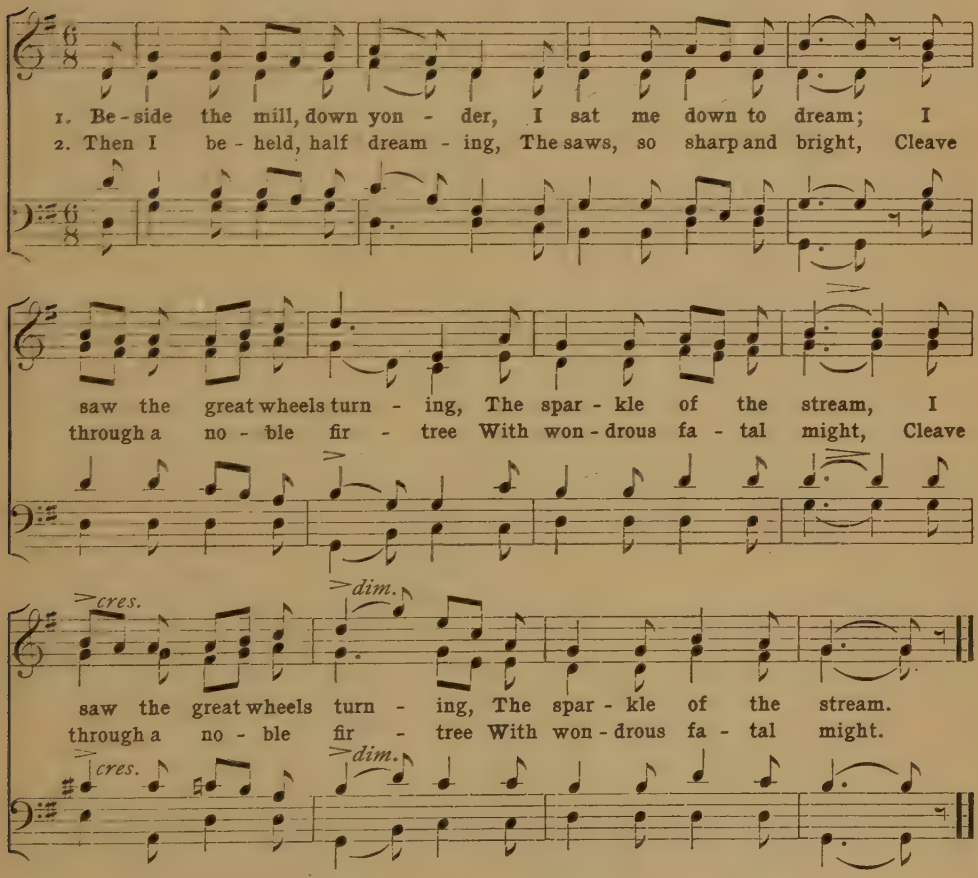
well, ... Fare thee well. . . . . thou for - est

Fare thee well, . . Fare thee well,



No. 45. BESIDE THE MILL

GLUCK


1. Be - side the mill, down yon - der, I sat me down to dream; I
2. Then I be - held, half dream - ing, The saws, so sharp and bright, Cleave
saw the great wheels turn - ing, The spar - kle of the stream, I
through a no - ble fir - tree With won - drous fa - tal might, Cleave
cres.
dim.
saw the great wheels turn - ing, The spar - kle of the stream.
through a no - ble fir - tree With won - drous fa - tal might.
cres.
dim.

3 And now alive the tree seemed,
Its fibres shrank with dread;
‖: With low and mournful cadence,
These words to me it said :‖

4 "Thou, wanderer, well hast chosen
Thy time to come to me!
‖: For thee alone I suffer,
And I must die for thee! :‖

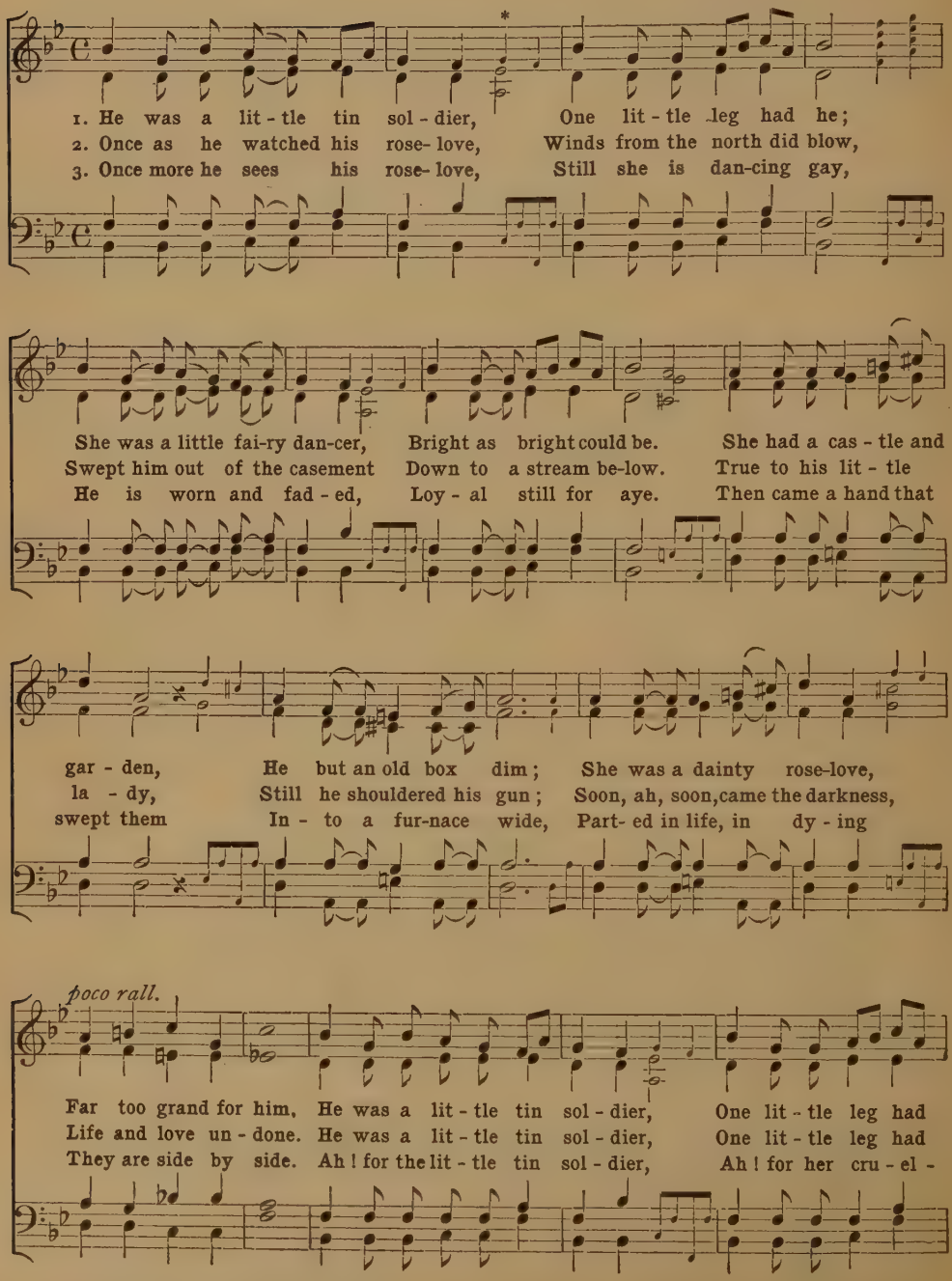
5 "For thee a cell so narrow,
Shall from my heart be made,
‖: And thy sad heart, and weary
Within at rest be laid.":‖

6 Four planks I then heard falling;
My heart with fear was filled;
‖: But when I fain would question,
The noisy wheels were stilled. :‖

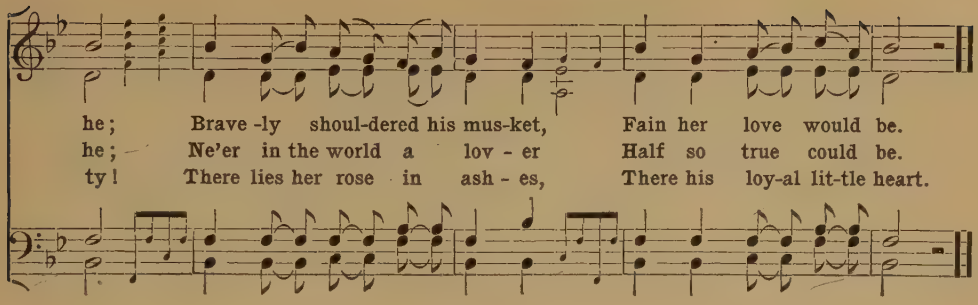
No. 46. THE LITTLE TIN SOLDIER

F. E. WEATHERLY

J. L. MOLLOY
Arr. by J. P. McCASKEY. Inserted by per.

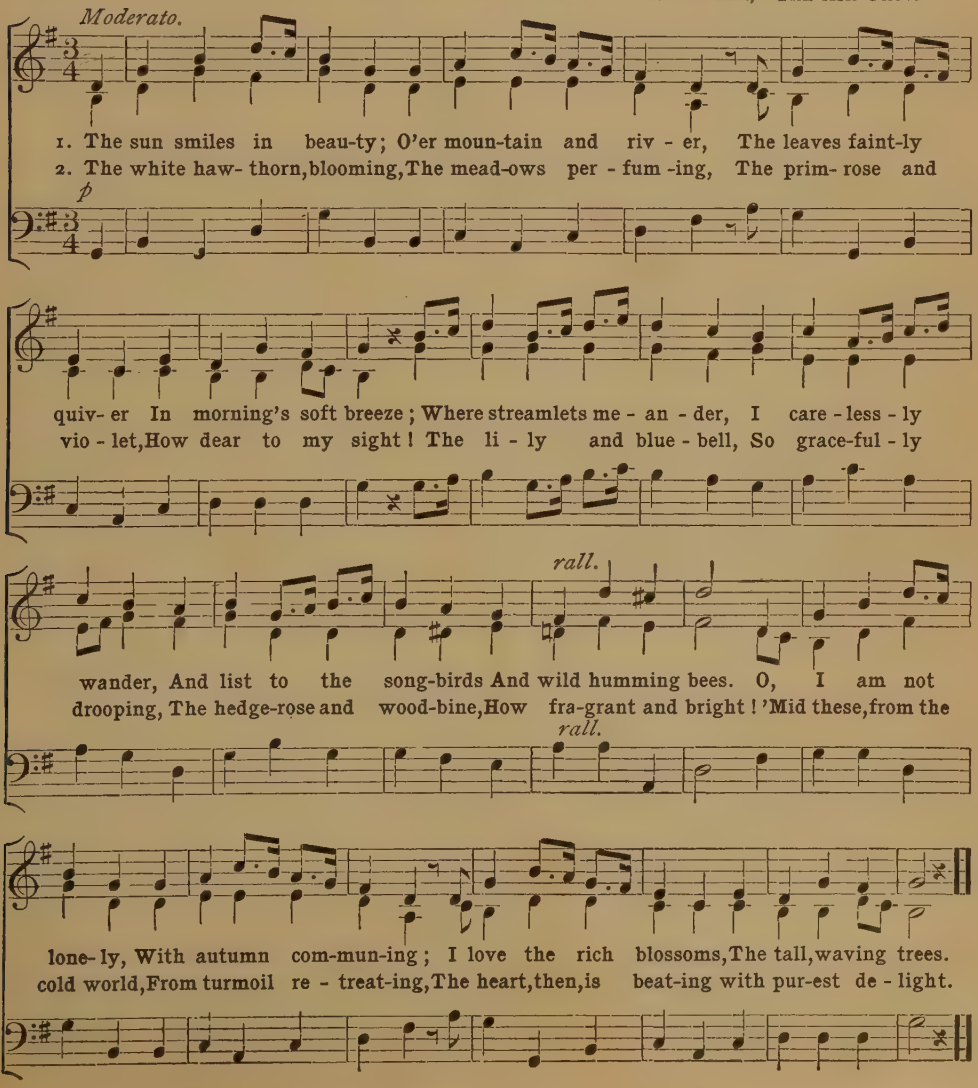

1. He was a lit - tle tin sol - dier, One lit - tle leg had he;
2. Once as he watched his rose- love, Winds from the north did blow,
3. Once more he sees his rose- love, Still she is dan-cing gay,
She was a little fai-ry dan-cer, Bright as bright could be. She had a cas - tle and
Swept him out of the casement Down to a stream be-low. True to his lit - tle
He is worn and fad - ed, Loy - al still for aye. Then came a hand that
gar - den, He but an old box dim; She was a dainty rose-love,
la - dy, Still he shouldered his gun; Soon, ah, soon, came the darkness,
swept them In - to a fur-nace wide, Part- ed in life, in dy - ing
poco rall.
Far too grand for him, He was a lit - tle tin sol - dier, One lit - tle leg had
Life and love un - done. He was a lit - tle tin sol - dier, One lit - tle leg had
They are side by side. Ah! for the lit - tle tin sol - dier, Ah! for her cru - el -

* The small notes are for the instrument.


he; Brave-ly shoul-dered his mus-ket, Fain her love would be.
he; Ne'er in the world a lov-er Half so true could be.
ty! There lies her rose in ash-es, There his loy-al lit-tle heart.

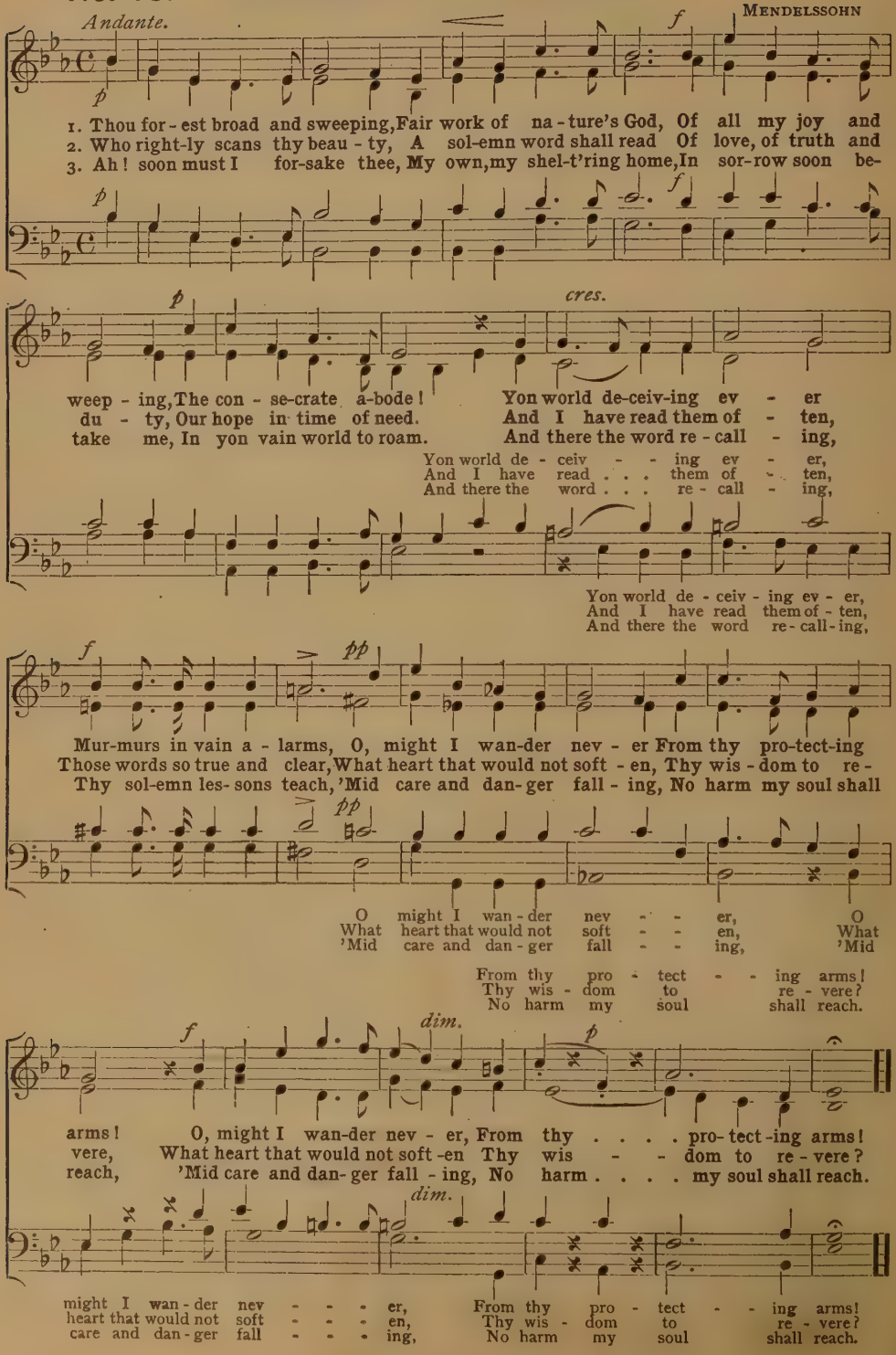
No. 47. THE SUN SMILES IN BEAUTY

WELSH AIR, "THE ASH GROVE"


Moderato.
1. The sun smiles in beau-ty; O'er moun-tain and riv-er, The leaves faint-ly
2. The white haw-thorn, blooming, The mead-ows per-fum-ing, The prim-rose and
p
quiv-er In morning's soft breeze; Where streamlets me-an-der, I care-less-ly
vio-let, How dear to my sight! The li-ly and blue-bell, So grace-ful-ly
rall.
wander, And list to the song-birds And wild humming bees. O, I am not
drooping, The hedge-rose and wood-bine, How fra-grant and bright! 'Mid these, from the
rall.
lone-ly, With autumn com-mun-ing; I love the rich blossoms, The tall, waving trees.
cold world, From turmoil re-treat-ing, The heart, then, is beat-ing with pur-est de-light.

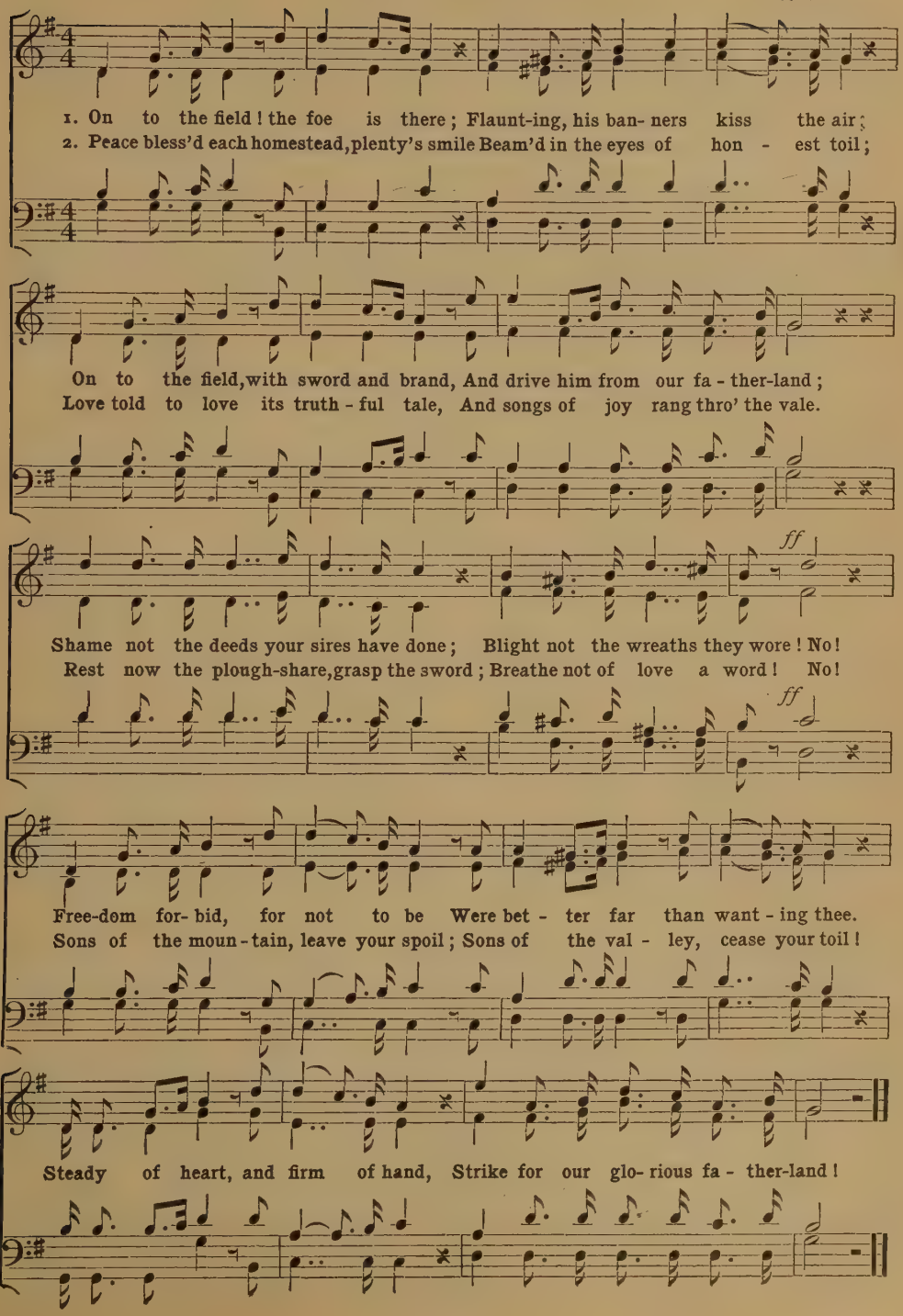
No. 48. FAREWELL TO THE FOREST

MENDELSSOHN


Andante.
p
f
1. Thou for - est broad and sweeping, Fair work of na - ture's God, Of all my joy and
2. Who right-ly scans thy beau - ty, A sol-emn word shall read Of love, of truth and
3. Ah! soon must I for-sake thee, My own, my shel-t'ring home, In sor-row soon be-
cres.
weep - ing, The con - se-crate a-bode! Yon world de-ceiv-ing ev - er
du - ty, Our hope in time of need. And I have read them of - ten,
take me, In yon vain world to roam. And there the word re - call - ing,
Yon world de - ceiv - ing ev - er,
And I have read them of - ten,
And there the word re - call - ing,
Yon world de - ceiv - ing ev - er,
And I have read them of - ten,
And there the word re - call - ing,
pp
Mur-murs in vain a - larms, O, might I wan-der nev - er From thy pro-tect-ing
Those words so true and clear, What heart that would not soft - en, Thy wis - dom to re -
Thy sol-emn les- sons teach, 'Mid care and dan-ger fall - ing, No harm my soul shall
O might I wan - der nev - er, O
What heart that would not soft - en, What
'Mid care and dan - ger fall - ing, 'Mid
From thy pro - tect - ing arms!
Thy wis - dom to re - vere?
No harm my soul shall reach.
dim.
arms! O, might I wan-der nev - er, From thy . . . . pro- tect -ing arms!
vere, What heart that would not soft -en Thy wis - - dom to re - vere?
reach, 'Mid care and dan- ger fall - ing, No harm . . . . my soul shall reach.
might I wan - der nev - - - er,
heart that would not soft - - - en,
care and dan - ger fall - - - ing,
From thy pro - tect - ing arms!
Thy wis - dom to re - vere?
No harm my soul shall reach.

No. 49. ON TO THE FIELD

V. BELLINI


1. On to the field! the foe is there; Flaunt-ing, his ban- ners kiss the air;
2. Peace bless'd each homestead, plenty's smile Beam'd in the eyes of hon - est toil;
On to the field, with sword and brand, And drive him from our fa - ther-land;
Love told to love its truth - ful tale, And songs of joy rang thro' the vale.
ff
Shame not the deeds your sires have done; Blight not the wreaths they wore! No!
Rest now the plough-share, grasp the sword; Breathe not of love a word! No!
ff
Free-dom for- bid, for not to be Were bet - ter far than want - ing thee.
Sons of the moun - tain, leave your spoil; Sons of the val - ley, cease your toil!
Steady of heart, and firm of hand, Strike for our glo- rious fa - ther-land!

No. 50. I KNOW A BANK

SHAKESPEARE — CHAS. E. HORN

Allegretto.

1. I know a bank whereon the wild thyme grows, I know a bank whereon the
2. I know a bank whereon the wild thyme grows, With sweet musk ros-es and with

wild thyme grows, Where ox - lips, and the nodding violet blows, Where oxlips, and the
eg - lan - tine ; There sleeps Ti - tan-ia sometime of the night, Lull'd in these flow'rs with

Where ox-lips,
There sleeps Ti-

rit.

nodding violet blows, I know a bank whereon the wild thyme grows, the wild thyme grows.
dan-ces and delight, I know a bank whereon the wild thyme grows, the wild thyme grows.

rit.

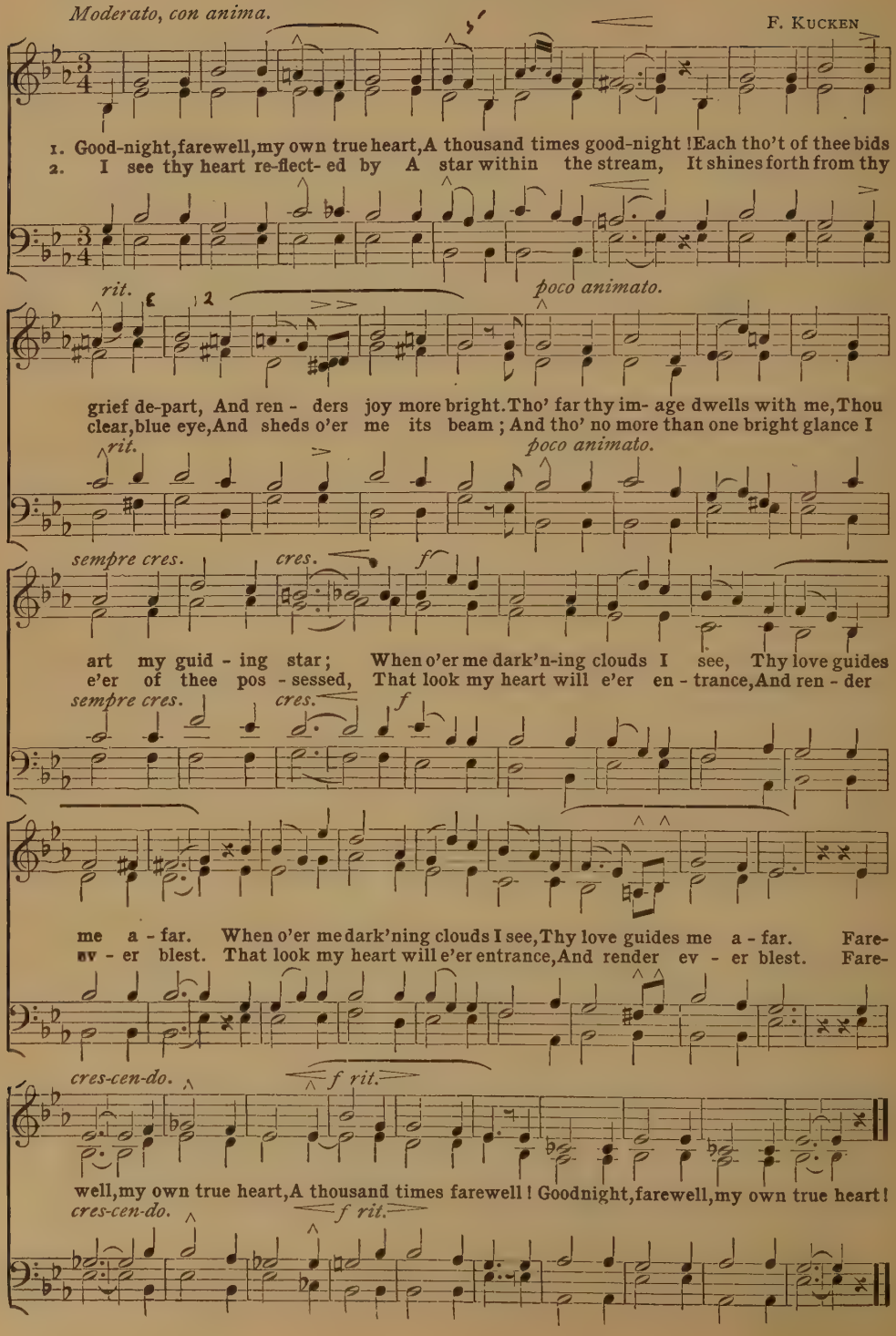
La, la, la, etc.
There sleeps the fairy queen, There sleeps sometime of the night, Lulled in these

La, la, la, la, la, la, la, la, la, la, la, la, la, la. la. la. la. la.

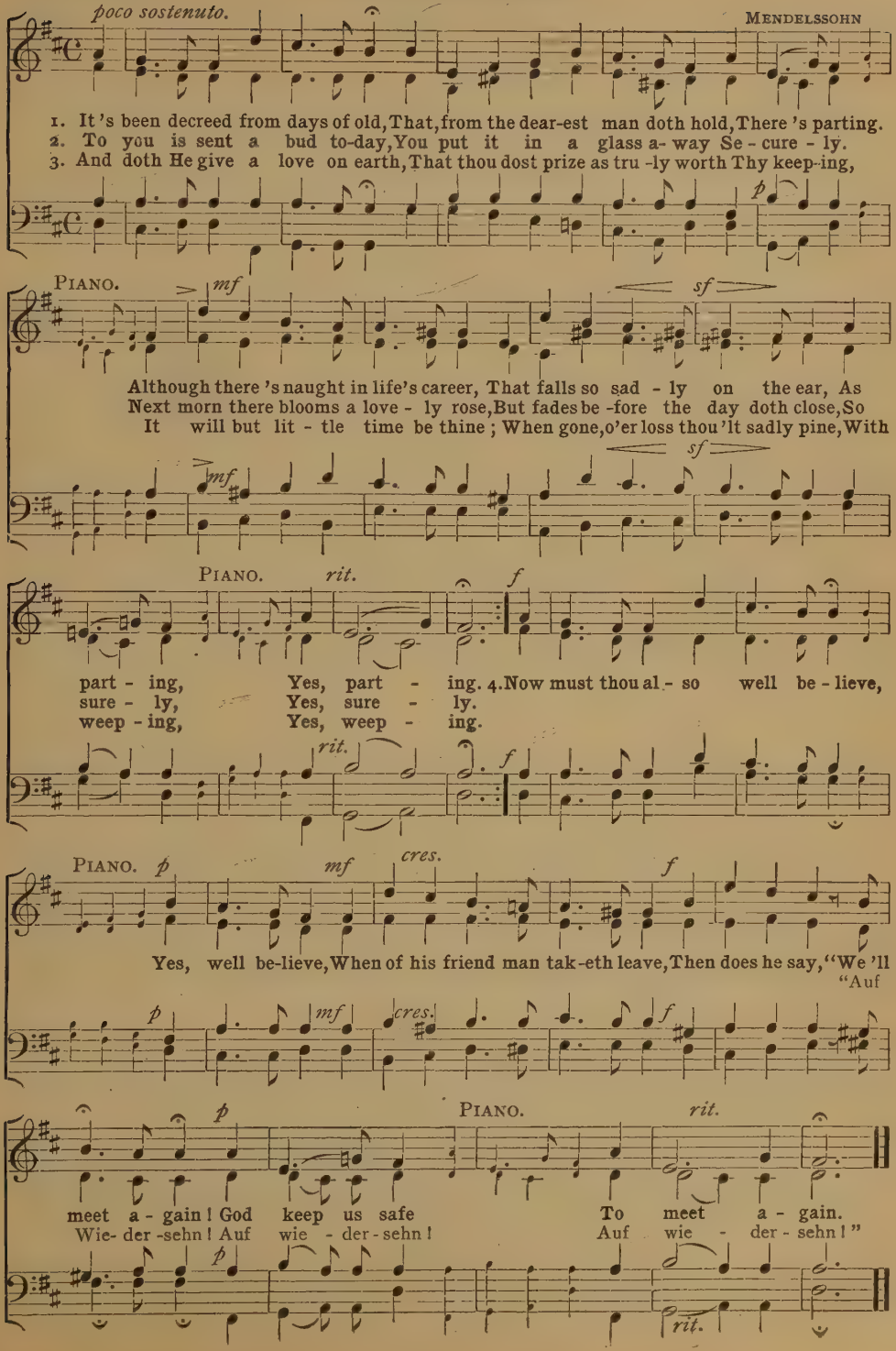
flow - ers, With dances and de - light. There sleeps the fairy queen,
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,
There sleeps sometime of the night, Lull'd in these flow - ers, With dances and de - light.
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.
With dan - ces and de - light, With dan - ces and de - light,
With dan-ces and de-light, With dan - ces and de - light, and de - light, With
With
dan - - - - - - - - - ces and delight. With dances and delight, with
dan - ces, dan - ces and de - light, With dances and de-light.
dan-ces and de-light, With dan - - - - ces, dan - ces and de - light.

No. 51. GOOD NIGHT, FAREWELL

Moderato, con anima. F. KUCKEN

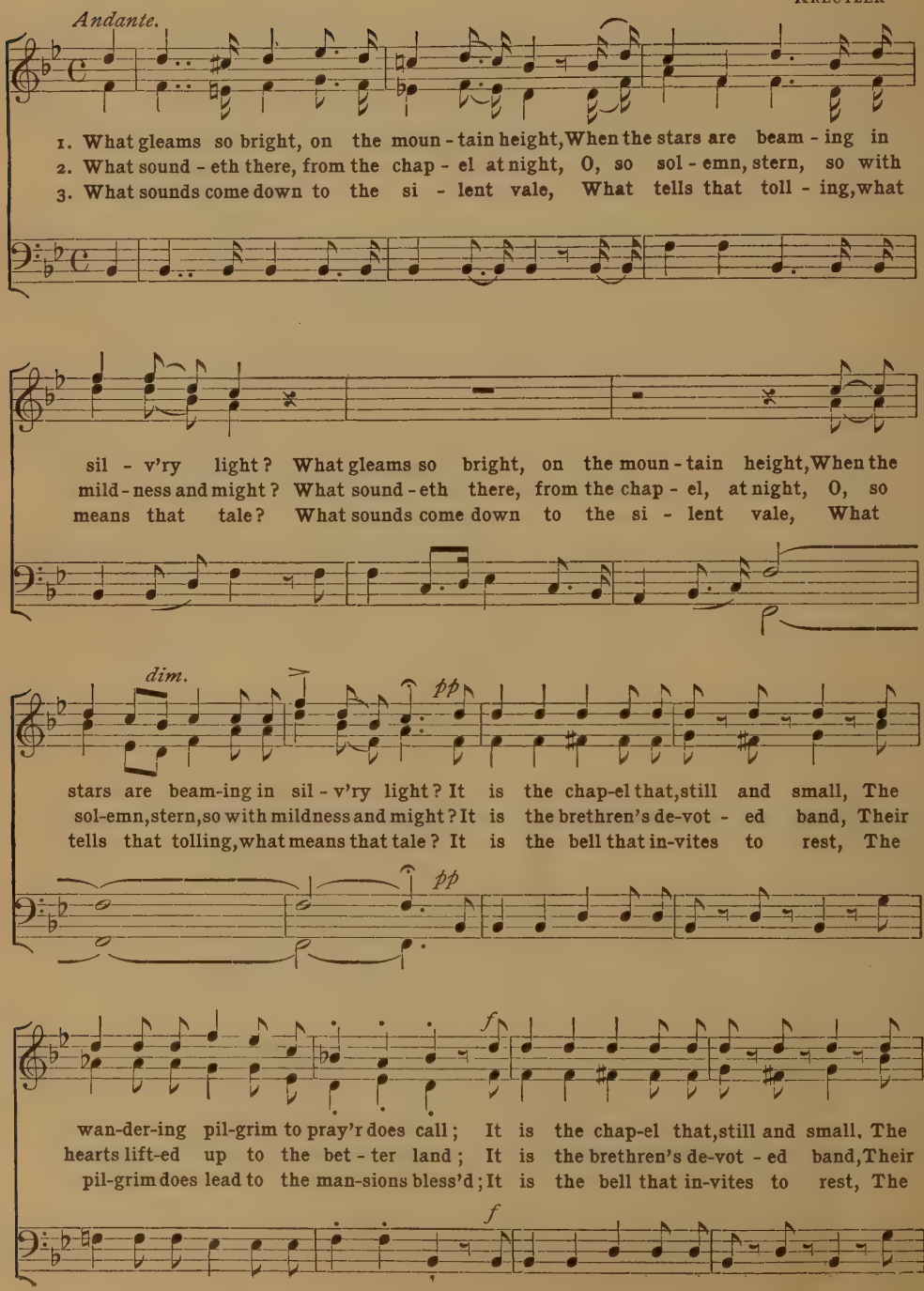

1. Good-night, farewell, my own true heart, A thousand times good-night! Each tho't of thee bids
2. I see thy heart re-flect- ed by A star within the stream, It shines forth from thy
rit.
poco animato.
grief de-part, And ren - ders joy more bright. Tho' far thy im- age dwells with me, Thou
clear, blue eye, And sheds o'er me its beam; And tho' no more than one bright glance I
rit.
poco animato.
sempre cres.
cres.
f
art my guid - ing star; When o'er me dark'n-ing clouds I see, Thy love guides
e'er of thee pos - sessed, That look my heart will e'er en - trance, And ren - der
sempre cres.
cres.
f
me a - far. When o'er me dark'ning clouds I see, Thy love guides me a - far. Fare-
ev - er blest. That look my heart will e'er entrance, And render ev - er blest. Fare-
cres-cen-do.
f rit.
well, my own true heart, A thousand times farewell! Goodnight, farewell, my own true heart!
cres-cen-do.
f rit.

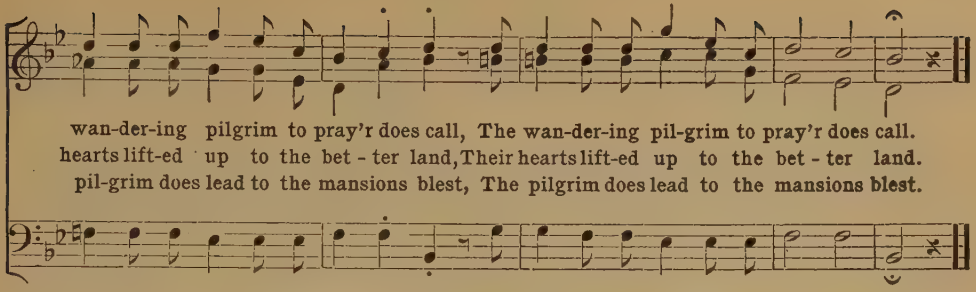
No. 52. AUF WIEDERSEHN


poco sostenuto.
MENDELSSOHN
1. It 's been decreed from days of old, That, from the dear-est man doth hold, There 's parting.
2. To you is sent a bud to-day, You put it in a glass a- way Se - cure - ly.
3. And doth He give a love on earth, That thou dost prize as tru -ly worth Thy keep-ing,
PIANO.
mf
sf
Although there 's naught in life's career, That falls so sad - ly on the ear, As
Next morn there blooms a love - ly rose, But fades be -fore the day doth close, So
It will but lit - tle time be thine; When gone, o'er loss thou 'lt sadly pine, With
PIANO.
rit.
f
part - ing, Yes, part - ing. 4. Now must thou al - so well be - lieve,
sure - ly, Yes, sure - ly.
weep - ing, Yes, weep - ing.
PIANO.
p
mf
cres.
f
Yes, well be-lieve, When of his friend man tak-eth leave, Then does he say, "We 'll
"Auf
PIANO.
rit.
meet a - gain! God keep us safe To meet a - gain.
Wie- der -sehn! Auf wie - der - sehn! Auf wie - der - sehn!"

No. 53. THE CHAPEL

KREUTZER

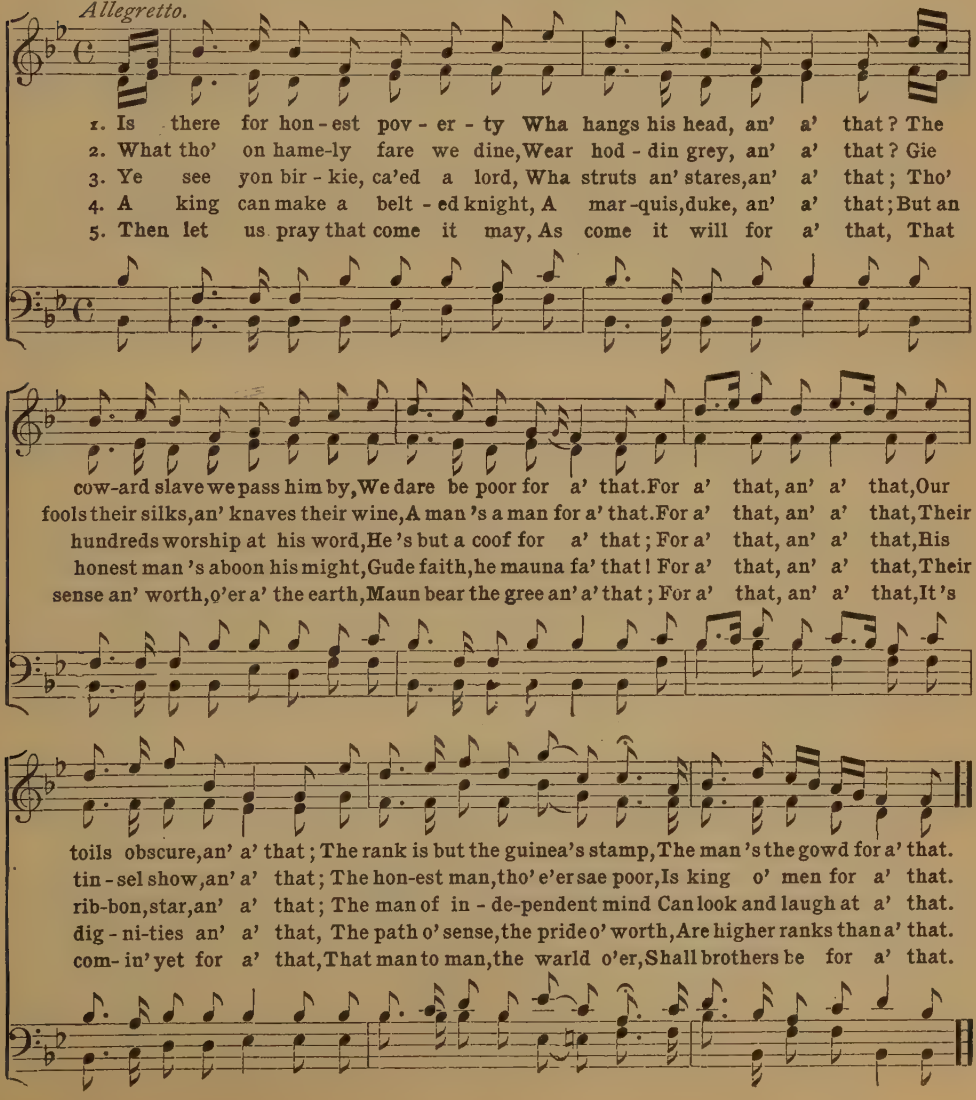

Andante.
1. What gleams so bright, on the moun - tain height, When the stars are beam - ing in
2. What sound - eth there, from the chap - el at night, O, so sol - emn, stern, so with
3. What sounds come down to the si - lent vale, What tells that toll - ing, what
sil - v'ry light? What gleams so bright, on the moun - tain height, When the
mild - ness and might? What sound - eth there, from the chap - el, at night, O, so
means that tale? What sounds come down to the si - lent vale, What
dim.
pp
stars are beam-ing in sil - v'ry light? It is the chap-el that, still and small, The
sol-emn, stern, so with mildness and might? It is the brethren's de-vot - ed band, Their
tells that tolling, what means that tale? It is the bell that in-vites to rest, The
pp
f
wan-der-ing pil-grim to pray'r does call; It is the chap-el that, still and small, The
hearts lift-ed up to the bet - ter land; It is the brethren's de-vot - ed band, Their
pil-grim does lead to the man-sions bless'd; It is the bell that in-vites to rest, The
f


wan-der-ing pilgrim to pray'r does call, The wan-der-ing pil-grim to pray'r does call.
hearts lift-ed up to the bet - ter land, Their hearts lift-ed up to the bet - ter land.
pil-grim does lead to the mansions blest, The pilgrim does lead to the mansions blest.

No. 54. A MAN'S A MAN FOR A' THAT

ROBERT BURNS

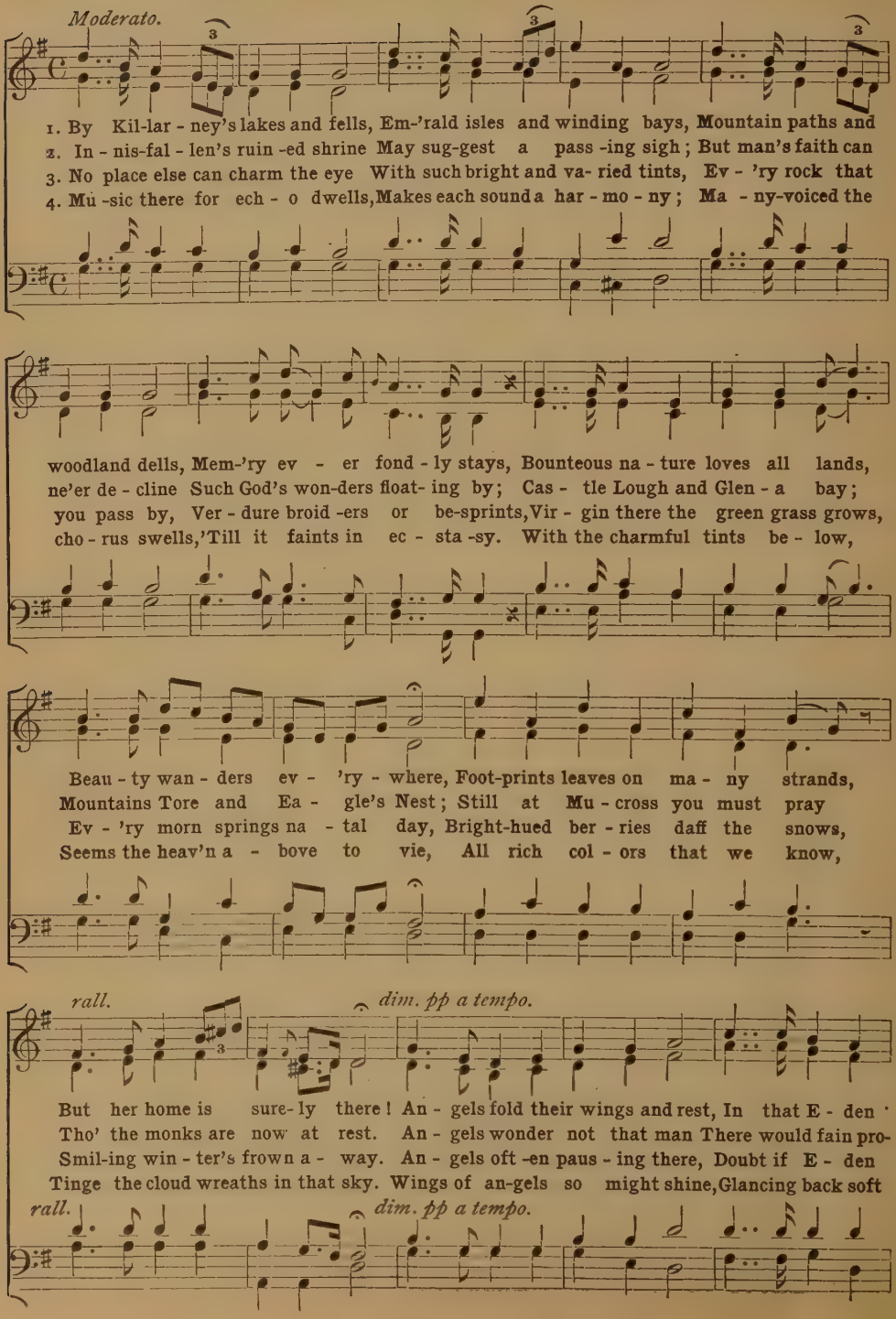
Allegretto.

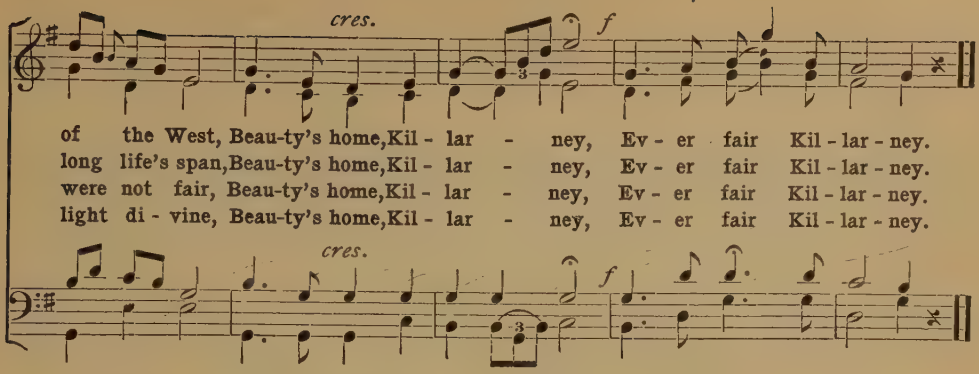

1. Is there for hon - est pov - er - ty Wha hangs his head, an' a' that? The
2. What tho' on hame-ly fare we dine, Wear hod - din grey, an' a' that? Gie
3. Ye see yon bir - kie, ca'ed a lord, Wha struts an' stares, an' a' that; Tho'
4. A king can make a belt - ed knight, A mar-quis, duke, an' a' that; But an
5. Then let us pray that come it may, As come it will for a' that, That
cow-ard slave we pass him by, We dare be poor for a' that. For a' that, an' a' that, Our
fools their silks, an' knaves their wine, A man 's a man for a' that. For a' that, an' a' that, Their
hundreds worship at his word, He 's but a coof for a' that; For a' that, an' a' that, His
honest man 's aboon his might, Gude faith, he mauna fa' that! For a' that, an' a' that, Their
sense an' worth, o'er a' the earth, Maun bear the gree an' a' that; For a' that, an' a' that, It's
toils obscure, an' a' that; The rank is but the guinea's stamp, The man 's the gowd for a' that.
tin - sel show, an' a' that; The hon-est man, tho' e'er sae poor, Is king o' men for a' that.
rib-bon, star, an' a' that; The man of in - de-pendent mind Can look and laugh at a' that.
dig - ni-ties an' a' that, The path o' sense, the pride o' worth, Are higher ranks than a' that.
com- in' yet for a' that, That man to man, the warld o'er, Shall brothers be for a' that.

No. 55.

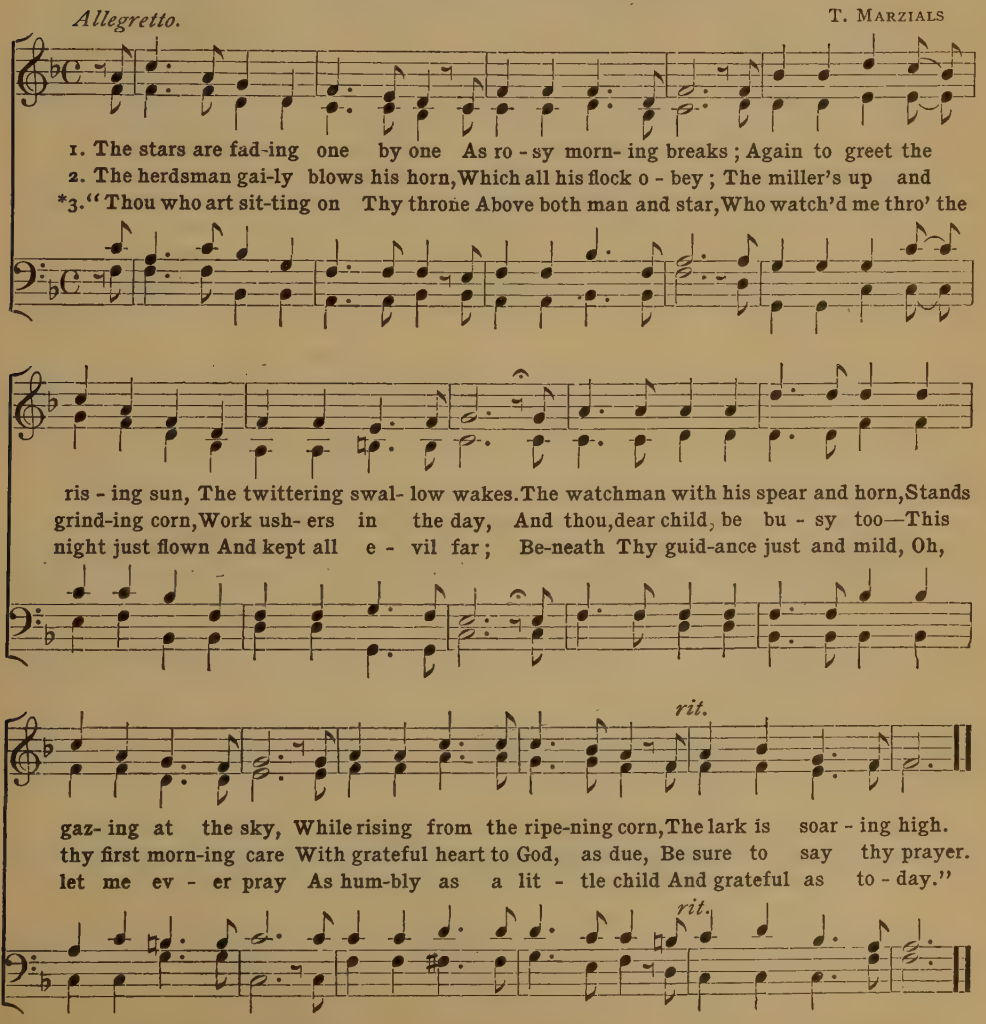
KILLARNEY

M. W. Balfe's Last Song


Moderato.
1. By Kil-lar - ney's lakes and fells, Em-'rald isles and winding bays, Mountain paths and
2. In - nis-fal - len's ruin -ed shrine May sug-gest a pass -ing sigh; But man's faith can
3. No place else can charm the eye With such bright and va- ried tints, Ev - 'ry rock that
4. Mu -sic there for ech - o dwells, Makes each sound a har - mo - ny; Ma - ny-voiced the
woodland dells, Mem-'ry ev - er fond - ly stays, Bounteous na - ture loves all lands,
ne'er de - cline Such God's won-ders float- ing by; Cas - tle Lough and Glen - a bay;
you pass by, Ver - dure broid -ers or be-sprints, Vir - gin there the green grass grows,
cho - rus swells, 'Till it faints in ec - sta -sy. With the charmful tints be - low,
Beau - ty wan - ders ev - 'ry - where, Foot-prints leaves on ma - ny strands,
Mountains Tore and Ea - gle's Nest; Still at Mu - cross you must pray
Ev - 'ry morn springs na - tal day, Bright-hued ber - ries daff the snows,
Seems the heav'n a - bove to vie, All rich col - ors that we know,
rall.
dim. pp a tempo.
But her home is sure- ly there! An - gels fold their wings and rest, In that E - den
Tho' the monks are now at rest. An - gels wonder not that man There would fain pro-
Smil-ing win - ter's frown a - way. An - gels oft -en paus - ing there, Doubt if E - den
Tinge the cloud wreaths in that sky. Wings of an-gels so might shine, Glancing back soft
rall.
dim. pp a tempo.


cres.
f
of the West, Beau-ty's home, Kil - lar - ney, Ev - er fair Kil - lar - ney.
long life's span, Beau-ty's home, Kil - lar - ney, Ev - er fair Kil - lar - ney.
were not fair, Beau-ty's home, Kil - lar - ney, Ev - er fair Kil - lar - ney.
light di - vine, Beau-ty's home, Kil - lar - ney, Ev - er fair Kil - lar - ney.
cres.
f

No. 56. THE STARS ARE FADING

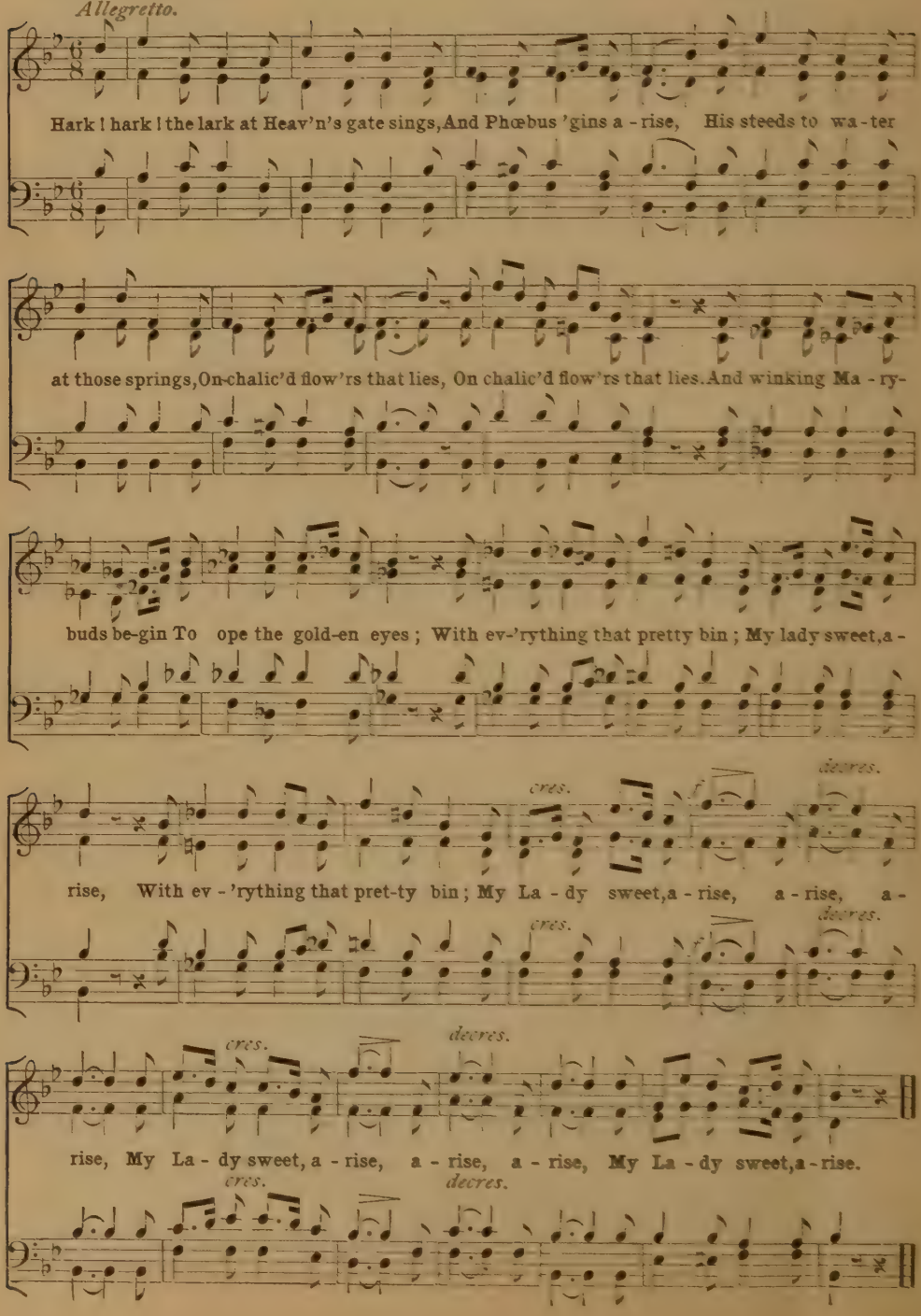

Allegretto.
T. MARZIALS
1. The stars are fad-ing one by one As ro - sy morn- ing breaks; Again to greet the
2. The herdsman gai-ly blows his horn, Which all his flock o - bey; The miller's up and
*3. "Thou who art sit-ting on Thy throne Above both man and star, Who watch'd me thro' the
ris - ing sun, The twittering swal- low wakes. The watchman with his spear and horn, Stands
grind-ing corn, Work ush- ers in the day, And thou, dear child, be bu - sy too—This
night just flown And kept all e - vil far; Be-neath Thy guid-ance just and mild, Oh,
rit.
gaz- ing at the sky, While rising from the ripe-ning corn, The lark is soar - ing high.
thy first morn-ing care With grateful heart to God, as due, Be sure to say thy prayer.
let me ev - er pray As hum-bly as a lit - tle child And grateful as to - day."
rit.

* Sing third verse more slowly.

No. 57. HARK! HARK! THE LARK

WILLIAM SHAKESPEARE FRANZ SCHUBERT

Allegretto.


Hark! hark! the lark at Heav'n's gate sings, And Phœbus 'gins a - rise, His steeds to wa - ter
at those springs, On chalic'd flow'rs that lies, On chalic'd flow'rs that lies. And winking Ma - ry-
buds be-gin To ope the gold-en eyes; With ev-'rything that pretty bin; My lady sweet, a -
cres.
decres.
rise, With ev - 'rything that pret-ty bin; My La - dy sweet, a - rise, a - rise, a -
cres.
decres.
cres.
decres.
rise, My La - dy sweet, a - rise, a - rise, a - rise, My La - dy sweet, a - rise.
cres.
decres.

No. 58. OLD ROSIN THE BOW

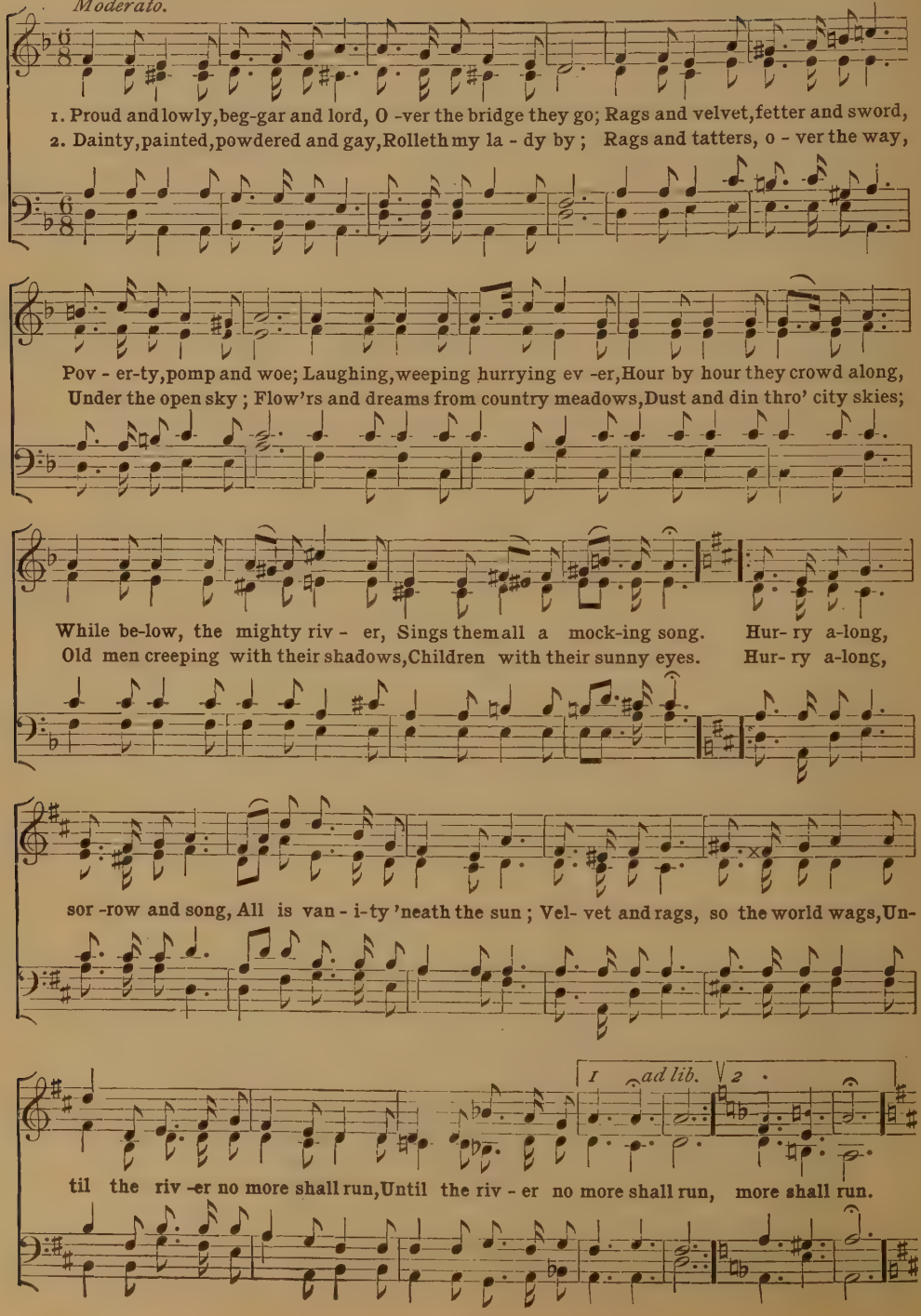
OLD ENGLISH SONG

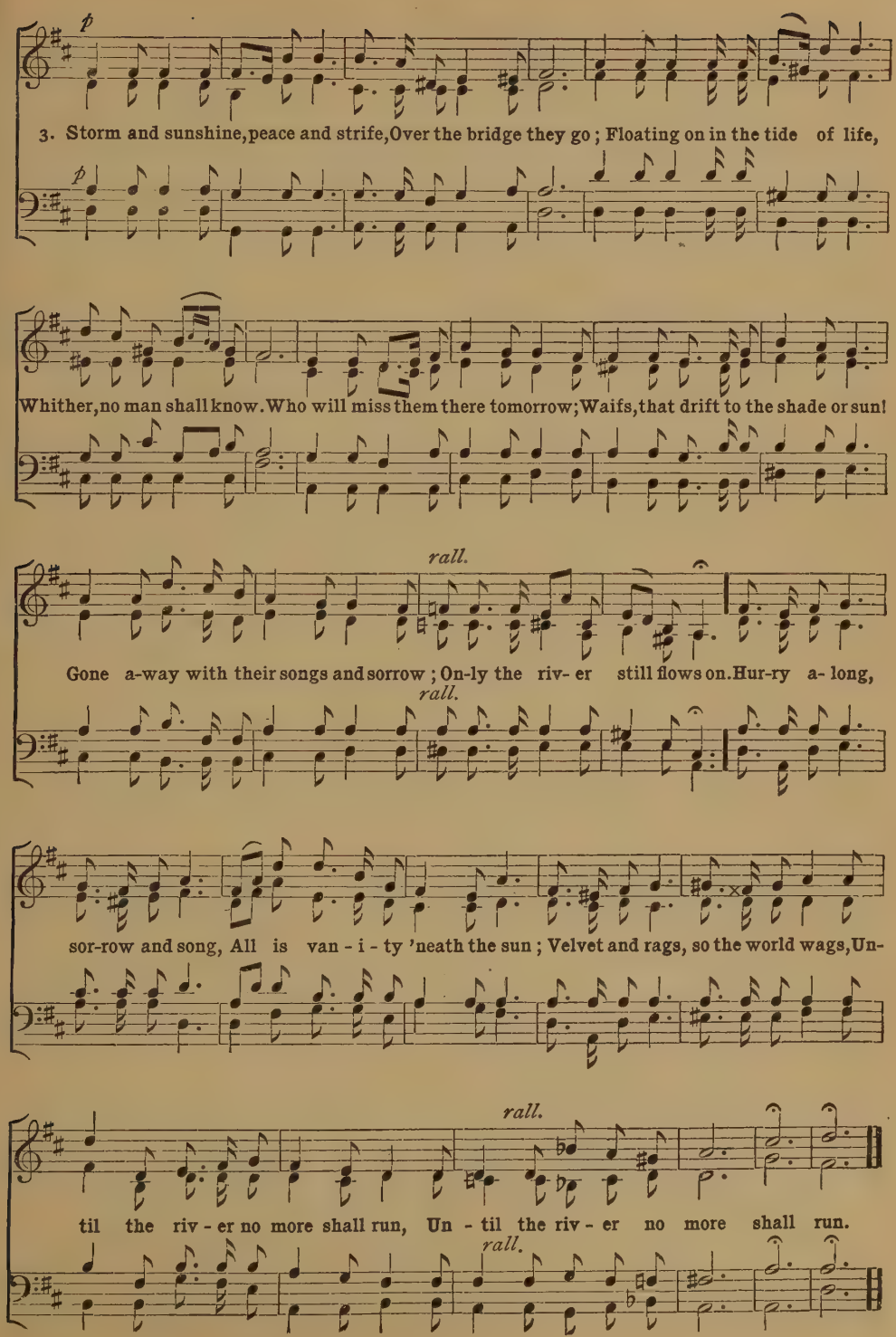
1. I've trav - el'd the wide world o - ver, And now to an - oth - er I'll go; I
2. And when I am dead, if you wish it, Old friends, you will want to, I know, Come
3. Then get you a couple of tombstones, That all who pass by, as they go, May
4. I feel the grim tyrant approaching, That cru - el, im - plac - a - ble foe, Who
know that good quar-ters are wait-ing To wel-come Old Ros - in the Bow; To
stand by the side of my cof - fin, And look at Old Ros - in the Bow; And
read in the let - ters you put there, The name of Old Ros - in the Bow; The
spares nei-ther age nor con - di - tion, Nor e - ven Old Ros - in the Bow; Nor
wel-come Old Ros - in the Bow, . . To wel-come Old Ros - in the Bow; I
look at Old Ros - in the Bow, . . And look at Old Ros - in the Bow; Come
name of Old Ros - in the Bow, . . The name of Old Ros - in the Bow; May
e - ven Old Ros - in the Bow, . . Nor e - ven Old Ros - in the Bow; Who
know that good quar-ters are wait-ing To wel - come Old Ros - in the Bow.
stand by the side of my cof - fin, And look at Old Ros - in the Bow.
read in the let - ters you put there, The name of Old Ros - in the Bow.
spares nei-ther age nor con - di - tion, Not e - ven Old Ros - in the Bow.

No. 59. LONDON BRIDGE

F. E. WEATHERLY J. L. MOLLOY

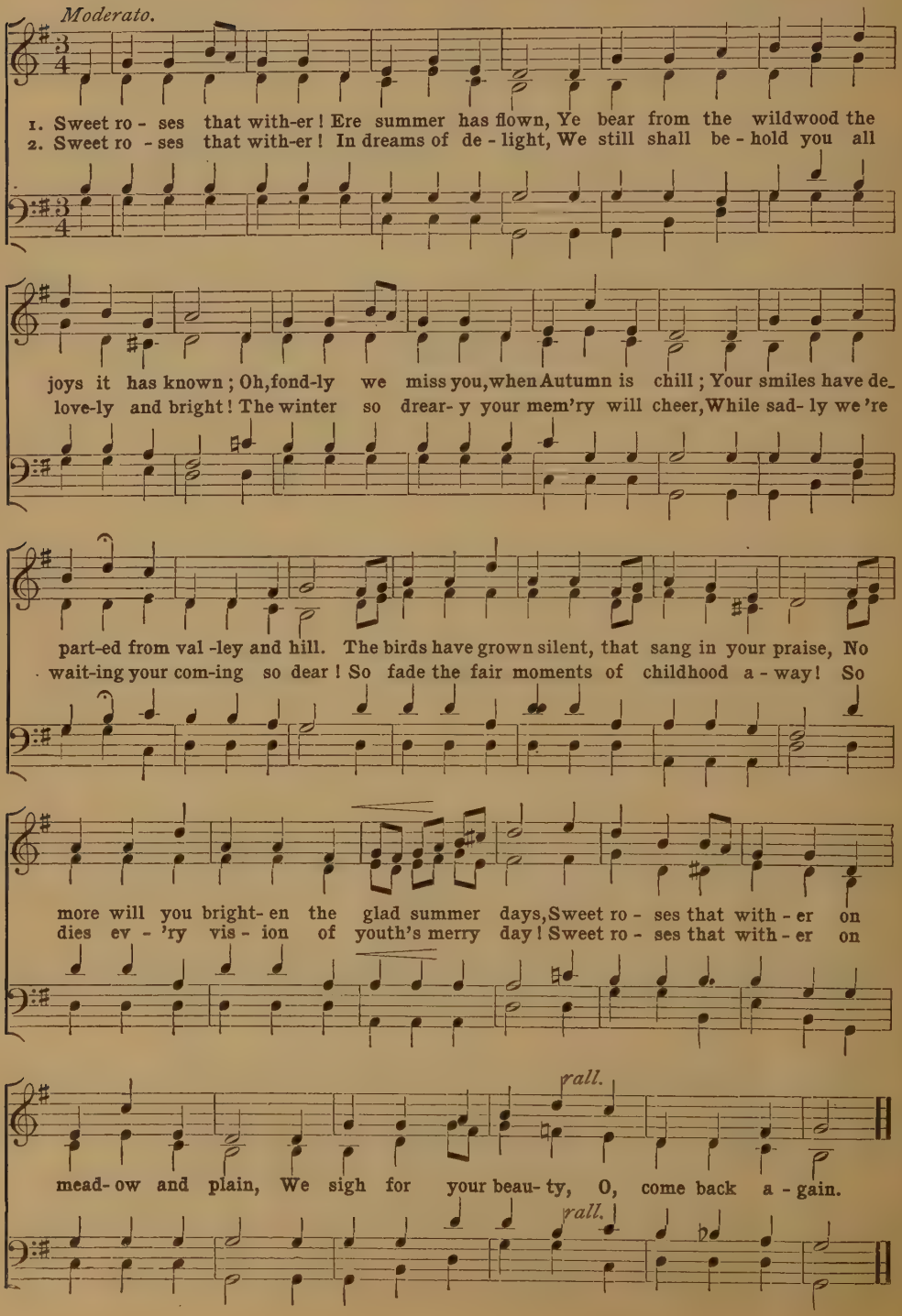
Moderato.


1. Proud and lowly, beg-gar and lord, O -ver the bridge they go; Rags and velvet, fetter and sword,
2. Dainty, painted, powdered and gay, Rolleth my la - dy by; Rags and tatters, o - ver the way,
Pov - er-ty, pomp and woe; Laughing, weeping hurrying ev -er, Hour by hour they crowd along,
Under the open sky; Flow'rs and dreams from country meadows, Dust and din thro' city skies;
While be-low, the mighty riv - er, Sings them all a mock-ing song. Hur- ry a-long,
Old men creeping with their shadows, Children with their sunny eyes. Hur- ry a-long,
sor -row and song, All is van - i-ty 'neath the sun; Vel- vet and rags, so the world wags, Un-
1 ad lib. 2
til the riv -er no more shall run, Until the riv - er no more shall run, more shall run.


p
3. Storm and sunshine, peace and strife, Over the bridge they go; Floating on in the tide of life,
Whither, no man shall know. Who will miss them there tomorrow; Waifs, that drift to the shade or sun!
rall.
Gone a-way with their songs and sorrow; On-ly the riv- er still flows on. Hur-ry a- long,
rall.
sor-row and song, All is van - i - ty 'neath the sun; Velvet and rags, so the world wags, Un-
rall.
til the riv - er no more shall run, Un - til the riv - er no more shall run.
rall.

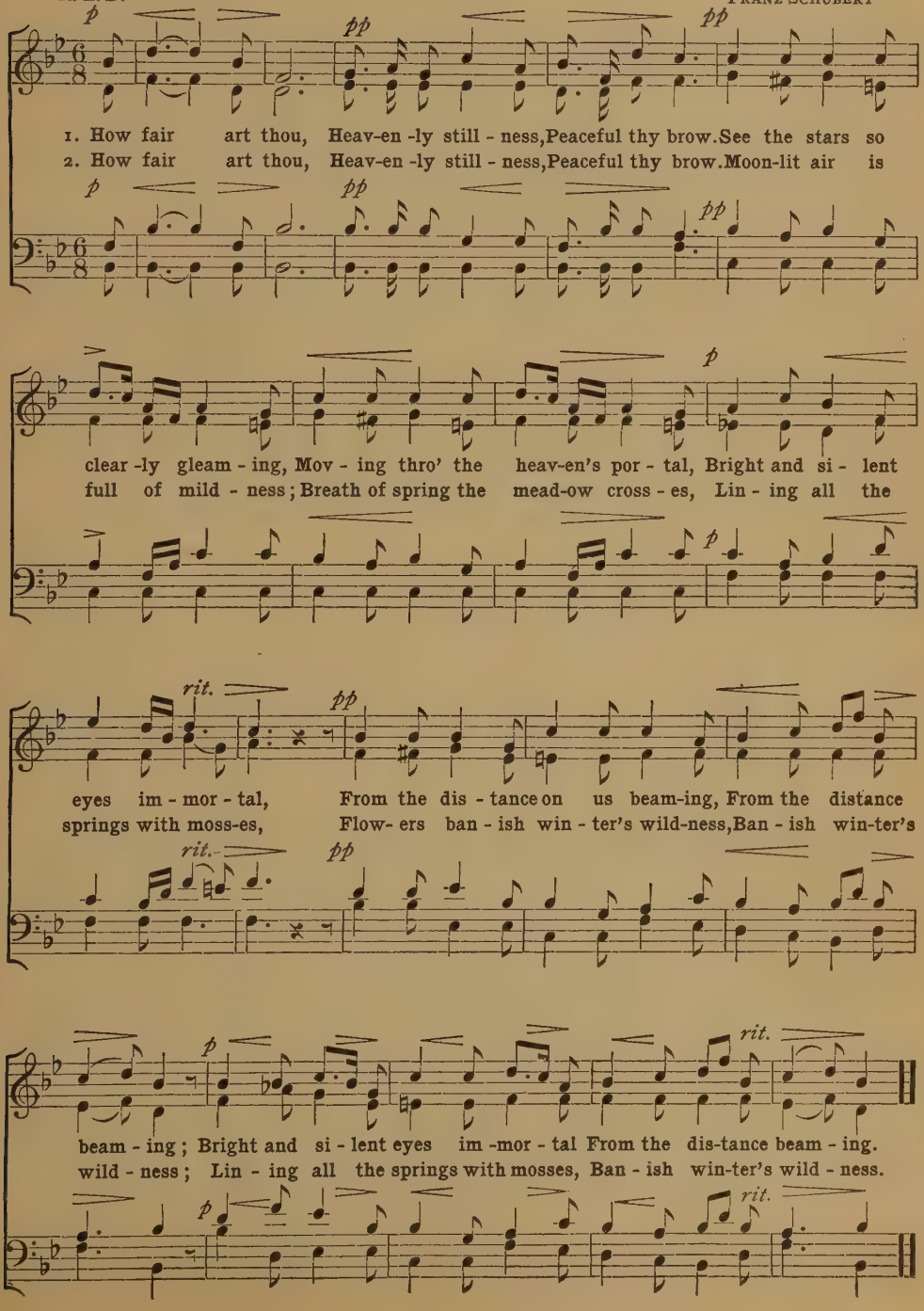
No. 60. SWEET ROSES THAT WITHER

SCOTTISH MELODY


Moderato.
1. Sweet ro - ses that with-er! Ere summer has flown, Ye bear from the wildwood the
2. Sweet ro - ses that with-er! In dreams of de - light, We still shall be - hold you all
joys it has known; Oh, fond-ly we miss you, when Autumn is chill; Your smiles have de-
love-ly and bright! The winter so drear- y your mem'ry will cheer, While sad- ly we're
part-ed from val -ley and hill. The birds have grown silent, that sang in your praise, No
wait-ing your com-ing so dear! So fade the fair moments of childhood a - way! So
more will you bright- en the glad summer days, Sweet ro - ses that with - er on
dies ev - 'ry vis - ion of youth's merry day! Sweet ro - ses that with - er on
rall.
mead- ow and plain, We sigh for your beau- ty, O, come back a - gain.
rall.

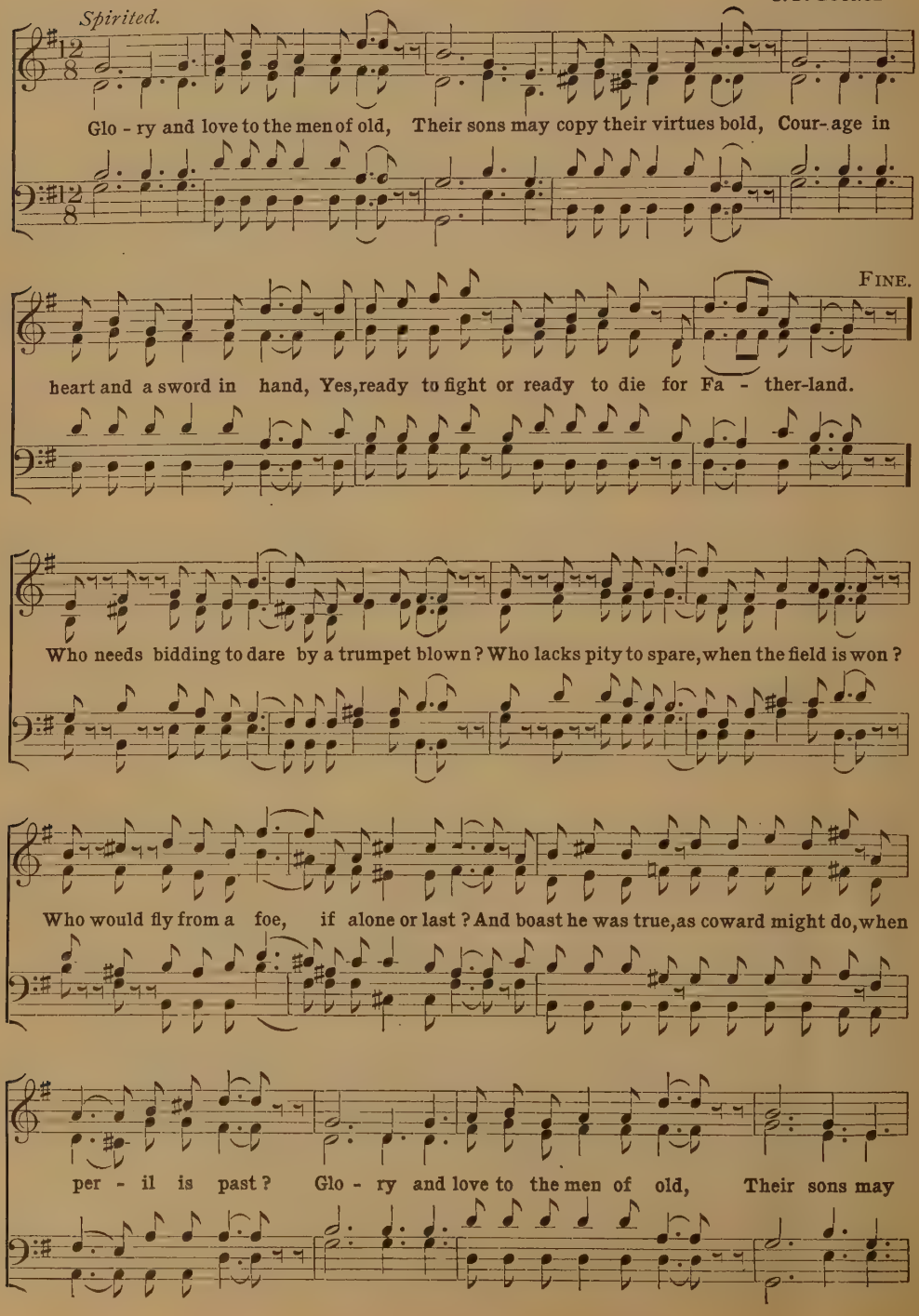
No. 61. THE NIGHT

R. L. D. FRANZ SCHUBERT


p pp pp
1. How fair art thou, Heav-en -ly still - ness, Peaceful thy brow. See the stars so
2. How fair art thou, Heav-en -ly still - ness, Peaceful thy brow. Moon-lit air is
clear -ly gleam - ing, Mov - ing thro' the heav-en's por - tal, Bright and si - lent
full of mild - ness; Breath of spring the mead-ow cross - es, Lin - ing all the
rit. pp
eyes im - mor - tal, From the dis - tance on us beam-ing, From the distance
springs with moss-es, Flow- ers ban - ish win - ter's wild-ness, Ban - ish win-ter's
rit. pp
beam - ing; Bright and si - lent eyes im -mor - tal From the dis-tance beam - ing.
wild - ness; Lin - ing all the springs with mosses, Ban - ish win-ter's wild - ness.
rit.

No. 62. SOLDIERS' CHORUS

"FAUST"
C. F. GOUNOD

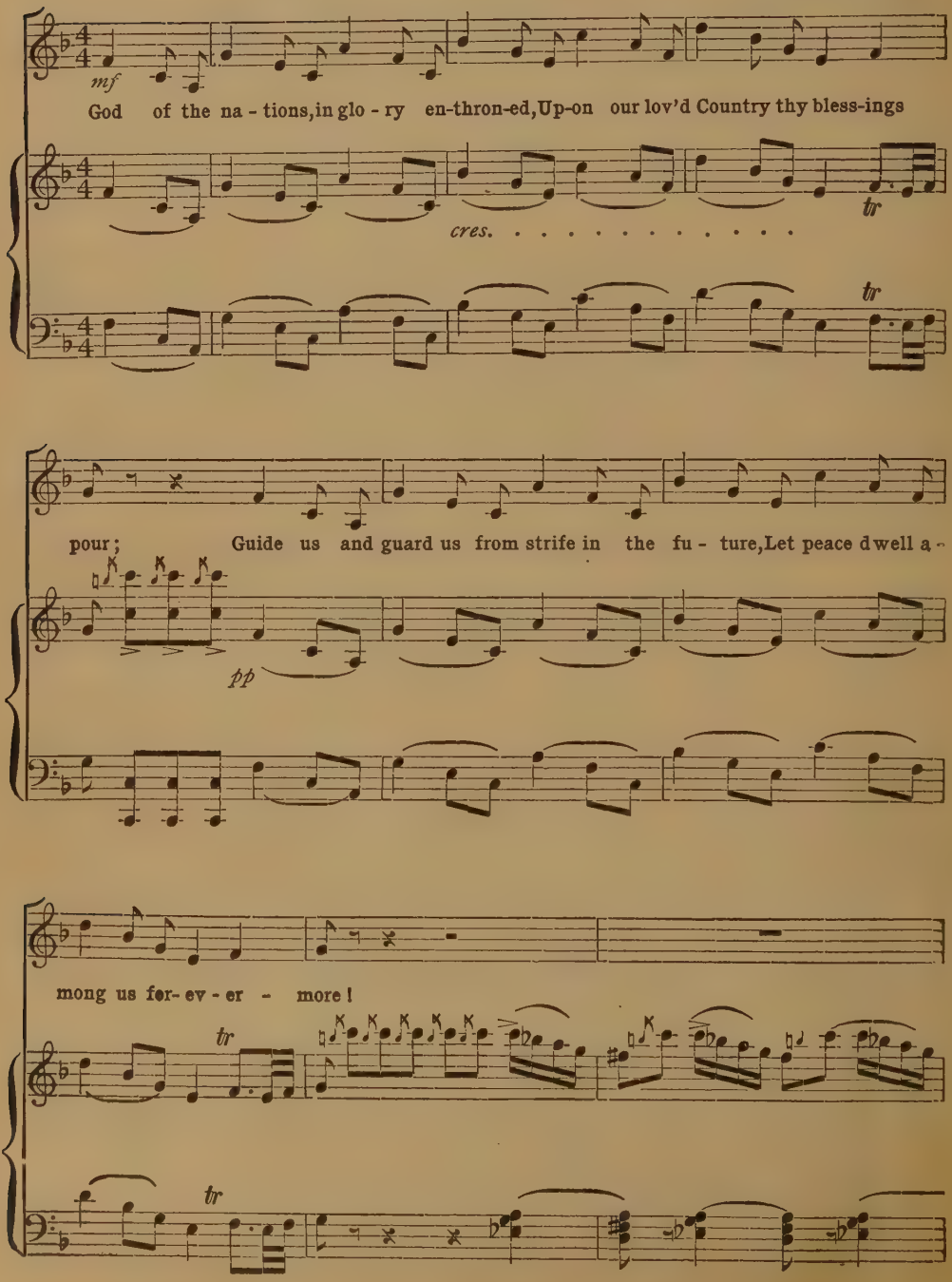

Spirited.
Glo - ry and love to the men of old, Their sons may copy their virtues bold, Cour-age in
FINE.
heart and a sword in hand, Yes, ready to fight or ready to die for Fa - ther-land.
Who needs bidding to dare by a trumpet blown? Who lacks pity to spare, when the field is won?
Who would fly from a foe, if alone or last? And boast he was true, as coward might do, when
per - il is past? Glo - ry and love to the men of old, Their sons may

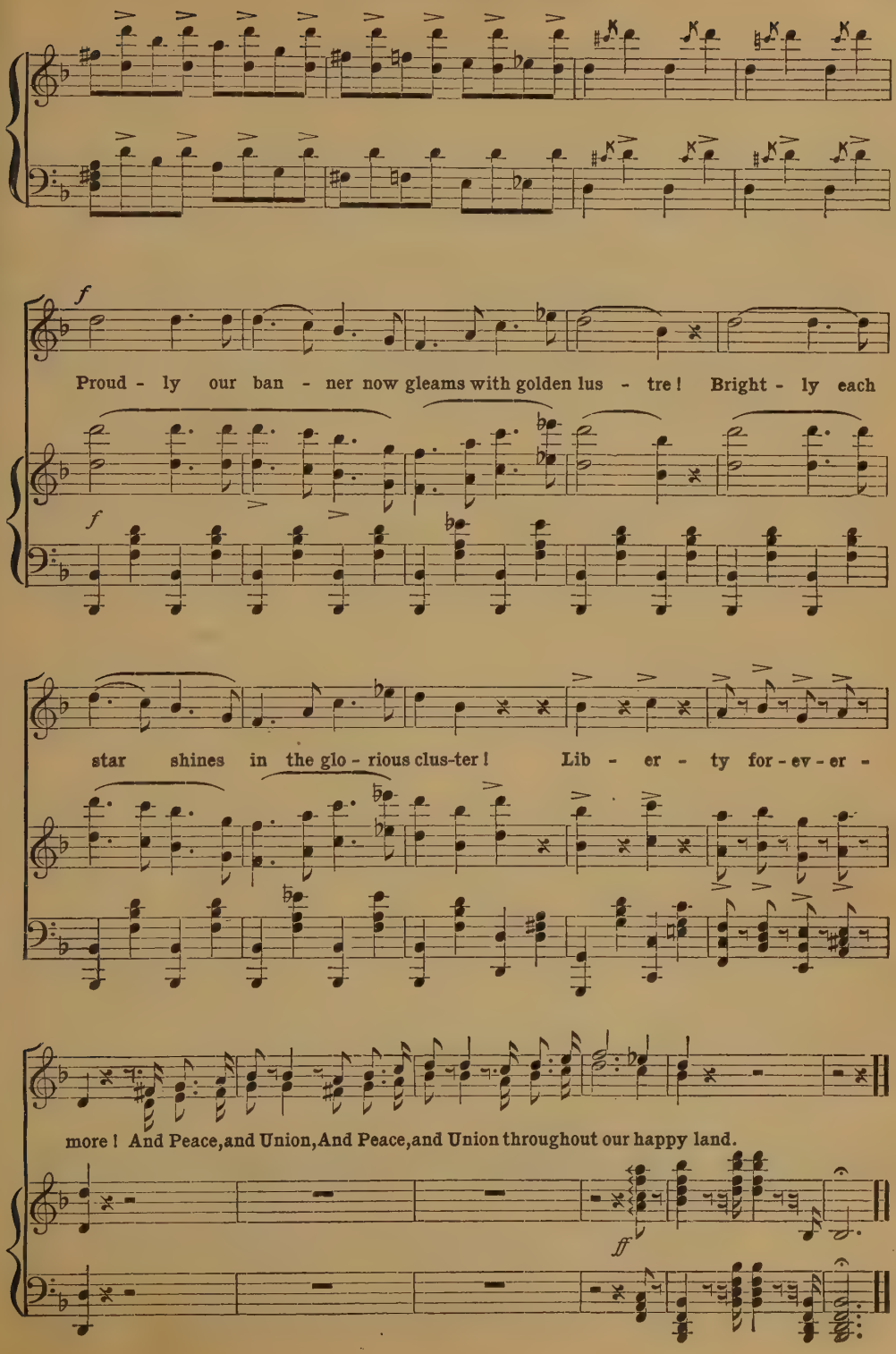
copy their virtues bold. Cour- age in heart, and a sword in hand, Ready to fight for Fa - ther -
land. Now . . . home a - gain, . . we come, the long and fi - ery strife of bat - tle
o - ver. Rest is pleasant af - ter toil, as hard as ours beneath a stranger
sun. Man-y a maid-en fair is waiting here to greet her tru - ant sol-dier
lov - er, And many a heart will fail, and brow grow pale to hear the tale of per - il he has
D.C.
seen. We are at home, we are at home, we are at home, we are at home.

No. 63. GOD OF THE NATIONS

"ANVIL CHORUS," FROM "IL TROVATORE"

GUISEPPE VERDI


mf
God of the na - tions, in glo - ry en-thron-ed, Up-on our lov'd Country thy bless-ings
cres.
tr
pour; Guide us and guard us from strife in the fu - ture, Let peace dwell a -
pp
mong us for- ev - er - more!
tr
tr


f
Proud - ly our ban - ner now gleams with golden lus - tre! Bright - ly each
f
star shines in the glo - rious clus-ter! Lib - er - ty for - ev - er -
more! And Peace, and Union, And Peace, and Union throughout our happy land.
ff

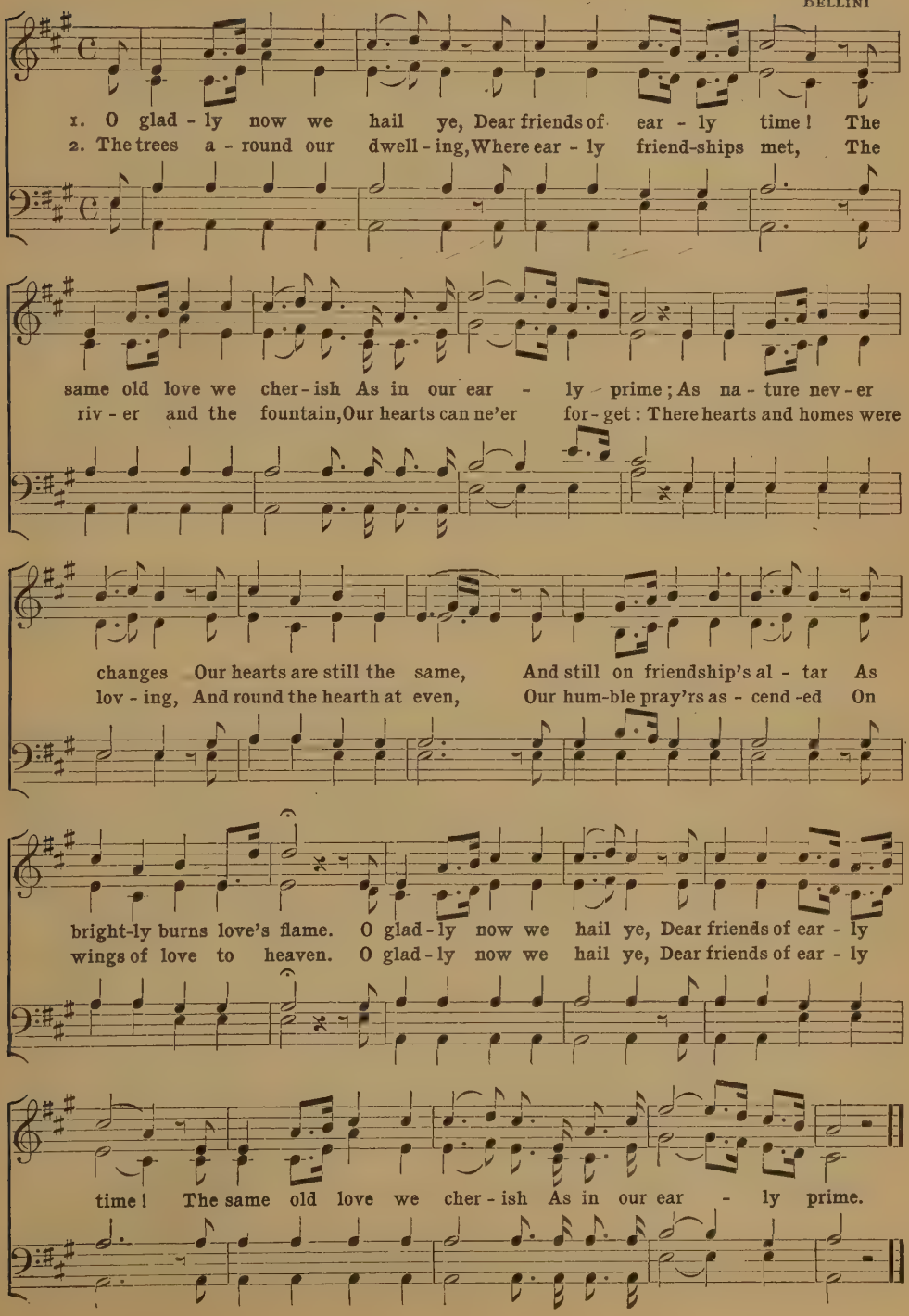
No. 64. WAIT FOR THE WAGON

R. B. Buckley

1. Will you come with me, my Phillis dear, To yon blue mountain free? Where the blossoms smell the sweet - est, Come rove a - long with me. It 's ev - 'ry Sun - day morning, When I am by your side, We 'll jump in - to the wag - on, And all take a ride.
2. Where the riv - er runs like sil - ver, And the birds they sing so sweet, I have a cab - in, Phil - lis, And something good to eat. Come, lis - ten to my sto - ry, It will re - lieve my heart, So jump in - to the wag - on, And off we will start.
3. Do you be - lieve, my Phil - lis dear, Old Mike, with all his wealth, Can make you half so hap - py, As I with youth and health? We 'll have a lit - tle farm, A horse, a pig, and cow, And you will mind the dai - ry, While I will guide the plough.
Wait for the wagon, Wait for the wagon, Wait for the wagon, And we 'll all take a ride.

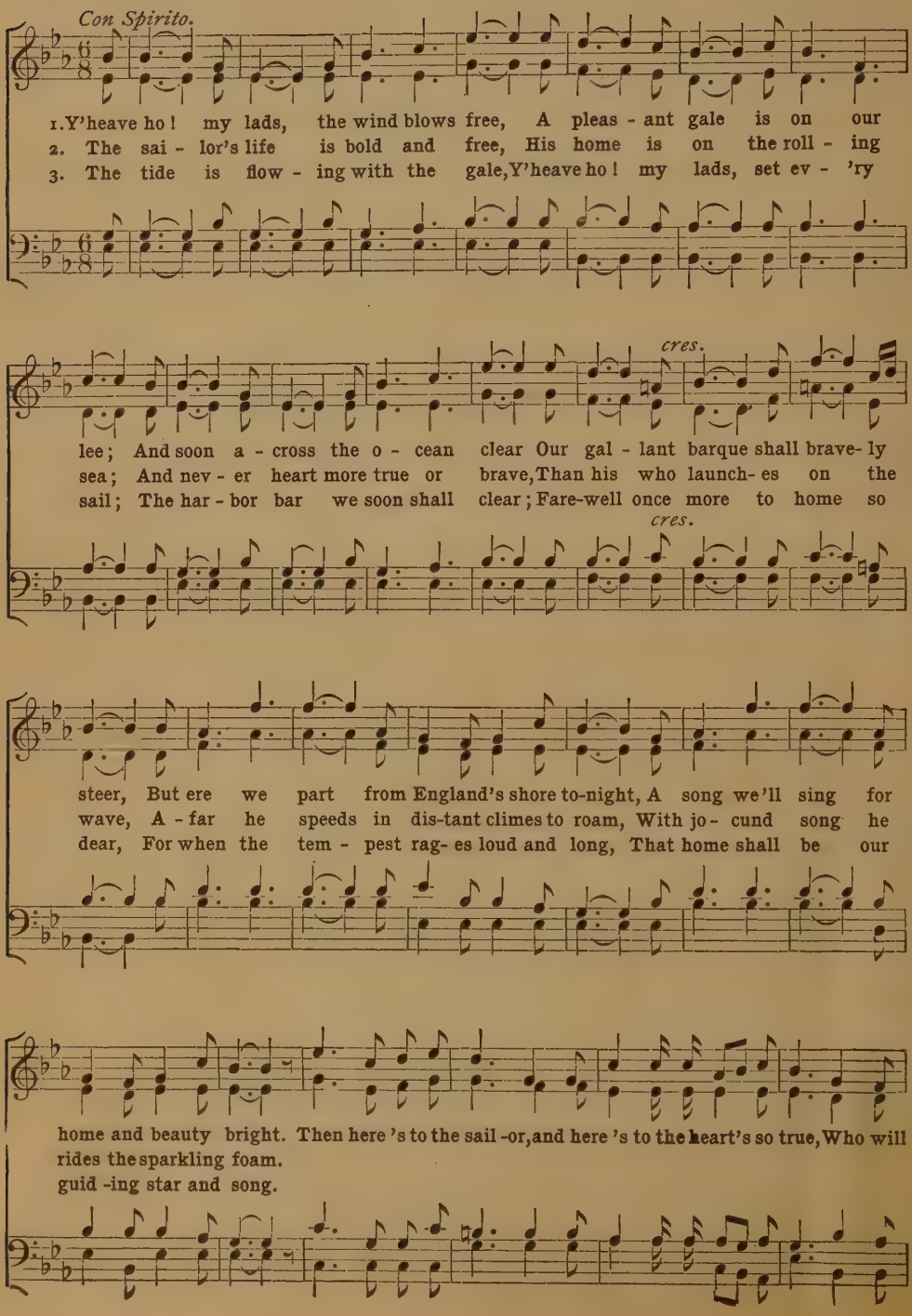
No. 65. O GLADLY NOW WE HAIL YE

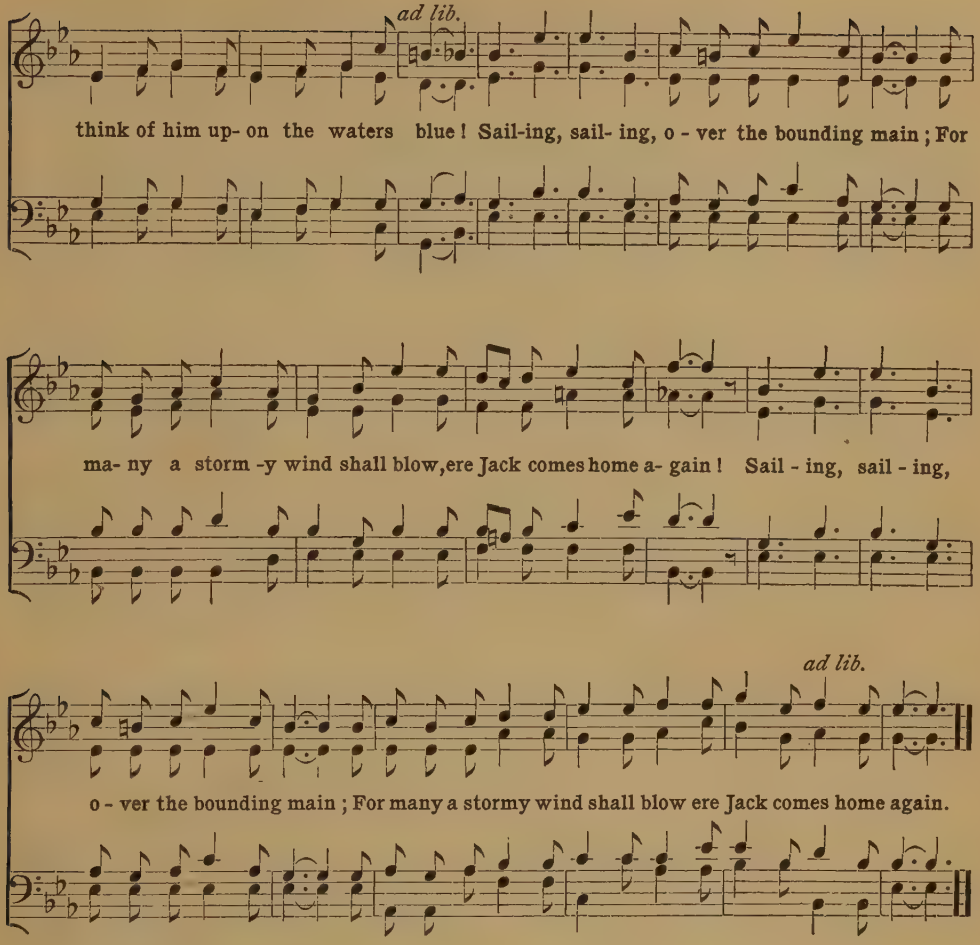
BELLINI


1. O glad - ly now we hail ye, Dear friends of ear - ly time! The
2. The trees a - round our dwell - ing, Where ear - ly friend-ships met, The
same old love we cher - ish As in our ear - ly prime; As na - ture nev - er
riv - er and the fountain, Our hearts can ne'er for - get: There hearts and homes were
changes Our hearts are still the same, And still on friendship's al - tar As
lov - ing, And round the hearth at even, Our hum-ble pray'rs as - cend - ed On
bright-ly burns love's flame. O glad - ly now we hail ye, Dear friends of ear - ly
wings of love to heaven. O glad - ly now we hail ye, Dear friends of ear - ly
time! The same old love we cher - ish As in our ear - ly prime.

No. 66. SAILING

GODFREY MARKS


Con Spirito.
1. Y'heave ho! my lads, the wind blows free, A pleas - ant gale is on our
2. The sai - lor's life is bold and free, His home is on the roll - ing
3. The tide is flow - ing with the gale, Y'heave ho! my lads, set ev - 'ry
cres.
lee; And soon a - cross the o - cean clear Our gal - lant barque shall brave- ly
sea; And nev - er heart more true or brave, Than his who launch- es on the
sail; The har - bor bar we soon shall clear; Fare-well once more to home so
cres.
steer, But ere we part from England's shore to-night, A song we'll sing for
wave, A - far he speeds in dis-tant climes to roam, With jo - cund song he
dear, For when the tem - pest rag- es loud and long, That home shall be our
home and beauty bright. Then here 's to the sail -or, and here 's to the heart's so true, Who will
rides the sparkling foam.
guid -ing star and song.


ad lib.
think of him up- on the waters blue! Sail-ing, sail- ing, o - ver the bounding main; For
ma- ny a storm -y wind shall blow, ere Jack comes home a- gain! Sail - ing, sail - ing,
ad lib.
o - ver the bounding main; For many a stormy wind shall blow ere Jack comes home again.

No. 67. CORN SONG

Words by MARY HERBERT. Melody, "SAILING"

1 We sing the land of prairied West,
Where men grow strong on acres wide,
By plenty crowned, by peace e'er blessed,
The corn! the corn! her golden pride;
Olive, grape, fit theme of poet lays,
For thee our harp be strung, O loyal maize!

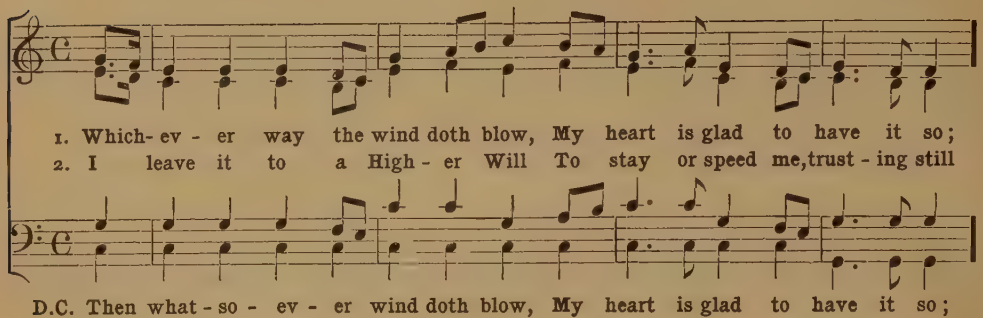
Cho. Then hail to the monarch high,
Hail to his wealth of cheer,
For we crown him king,
No rival need he fear!
Swaying, swaying,
Billowy sea of maize!
The corn he is king, his sceptre bring,
And loud our song of praise.

2 All summer long in bright array,
It rustling waves its long keen blade,
While zephyrs to it find their way
And elves and fays here seek the shade.
Oh, glad the hearts of all that on it gaze,
Until is gathered in the ripening maize.
Cho.

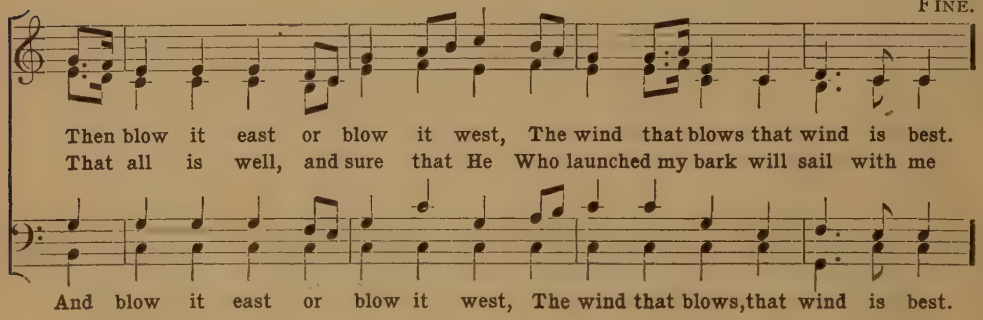
3 To barns now creak the laden wains,
Whose wealth of treasure they must hold,
Safe housed from storm the farmer's gains,
More precious far than Ophir's gold,
To him we raise our grateful song of praise,
For manna sent from heaven, the gen'rous maize! Cho.

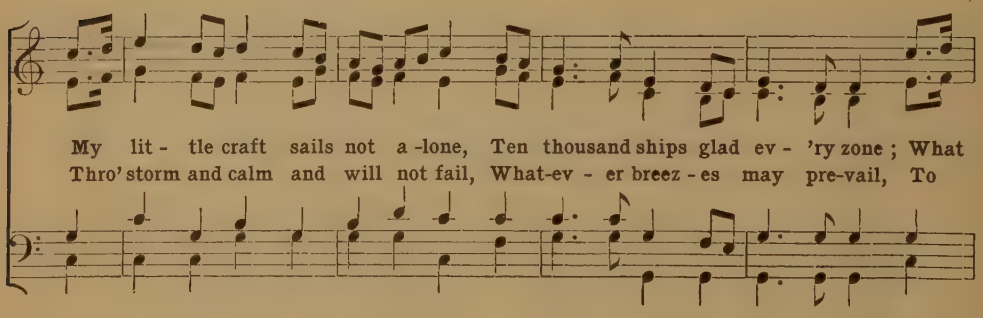
No. 68. WHICHEVER WAY THE WIND DOTH BLOW

C. A. MASON

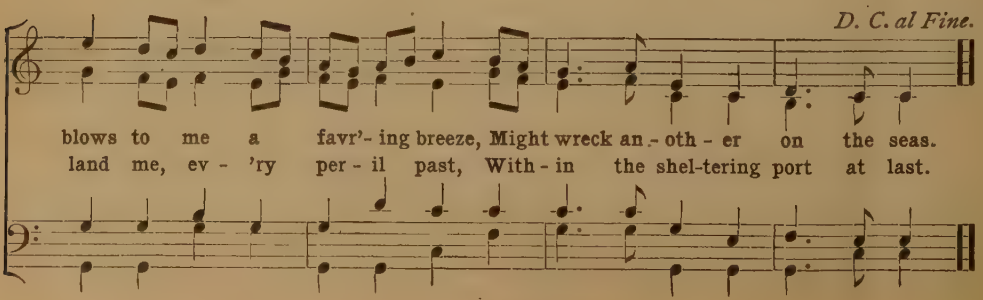

1. Which- ev - er way the wind doth blow, My heart is glad to have it so;
2. I leave it to a High - er Will To stay or speed me, trust - ing still
D.C. Then what - so - ev - er wind doth blow, My heart is glad to have it so;

FINE.

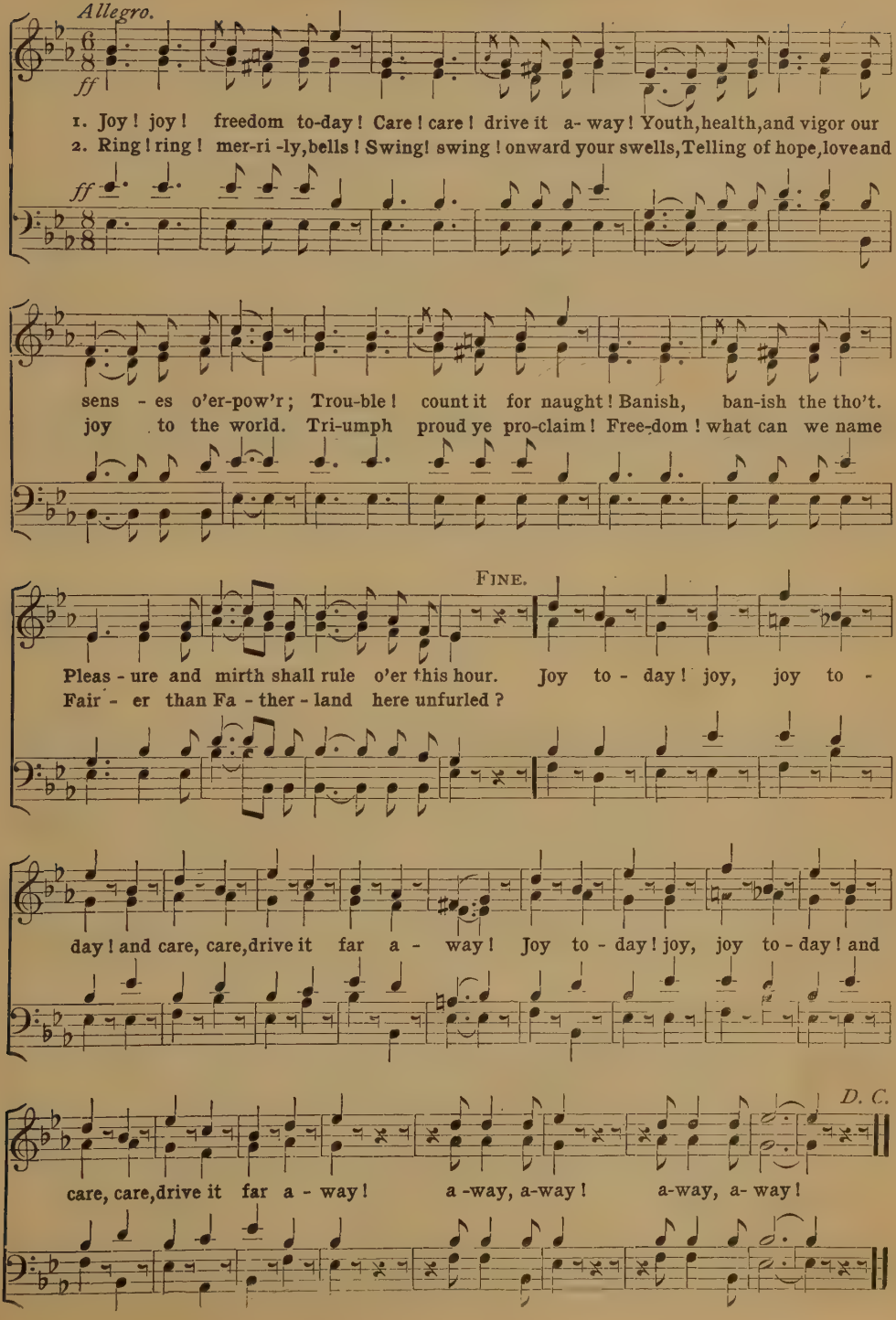

Then blow it east or blow it west, The wind that blows that wind is best.
That all is well, and sure that He Who launched my bark will sail with me
And blow it east or blow it west, The wind that blows, that wind is best.


My lit - tle craft sails not a -lone, Ten thousand ships glad ev - 'ry zone; What
Thro' storm and calm and will not fail, What-ev - er breez - es may pre-vail, To

D. C. al Fine.

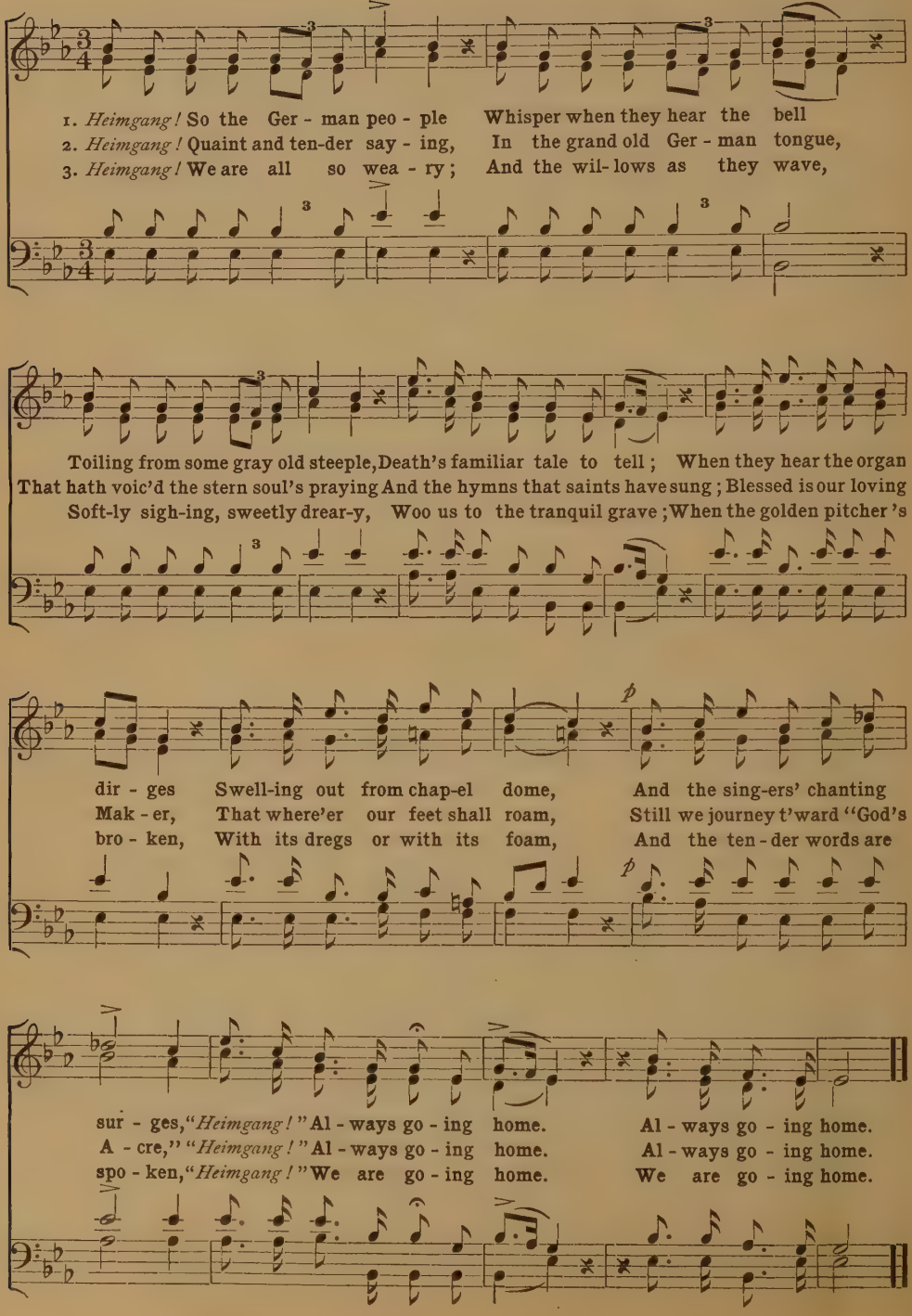


No. 69. JOY! JOY! FREEDOM TO-DAY!


Allegro.
ff
1. Joy! joy! freedom to-day! Care! care! drive it a- way! Youth, health, and vigor our
2. Ring! ring! mer-ri -ly, bells! Swing! swing! onward your swells, Telling of hope, love and
sens - es o'er-pow'r; Trou-ble! count it for naught! Banish, ban-ish the tho't.
joy to the world. Tri-umph proud ye pro-claim! Free-dom! what can we name
FINE.
Pleas - ure and mirth shall rule o'er this hour. Joy to - day! joy, joy to -
Fair - er than Fa - ther - land here unfurled?
day! and care, care, drive it far a - way! Joy to - day! joy, joy to - day! and
D. C.
care, care, drive it far a - way! a -way, a-way! a-way, a- way!

No. 70. GOING HOME

SCOTCH AIR


1. Heimgang! So the Ger - man peo - ple Whisper when they hear the bell
2. Heimgang! Quaint and ten-der say - ing, In the grand old Ger - man tongue,
3. Heimgang! We are all so wea - ry; And the wil-lows as they wave,
Toiling from some gray old steeple, Death's familiar tale to tell; When they hear the organ
That hath voic'd the stern soul's praying And the hymns that saints have sung; Blessed is our loving
Soft-ly sigh-ing, sweetly drear-y, Woo us to the tranquil grave; When the golden pitcher's
dir - ges Swell-ing out from chap-el dome, And the sing-ers' chanting
Mak - er, That where'er our feet shall roam, Still we journey t'ward "God's
bro - ken, With its dregs or with its foam, And the ten - der words are
sur - ges, "Heimgang!" Al - ways go - ing home. Al - ways go - ing home.
A - cre," "Heimgang!" Al - ways go - ing home. Al - ways go - ing home.
spo - ken, "Heimgang!" We are go - ing home. We are go - ing home.

No. 71. THE FIRE OF HOME

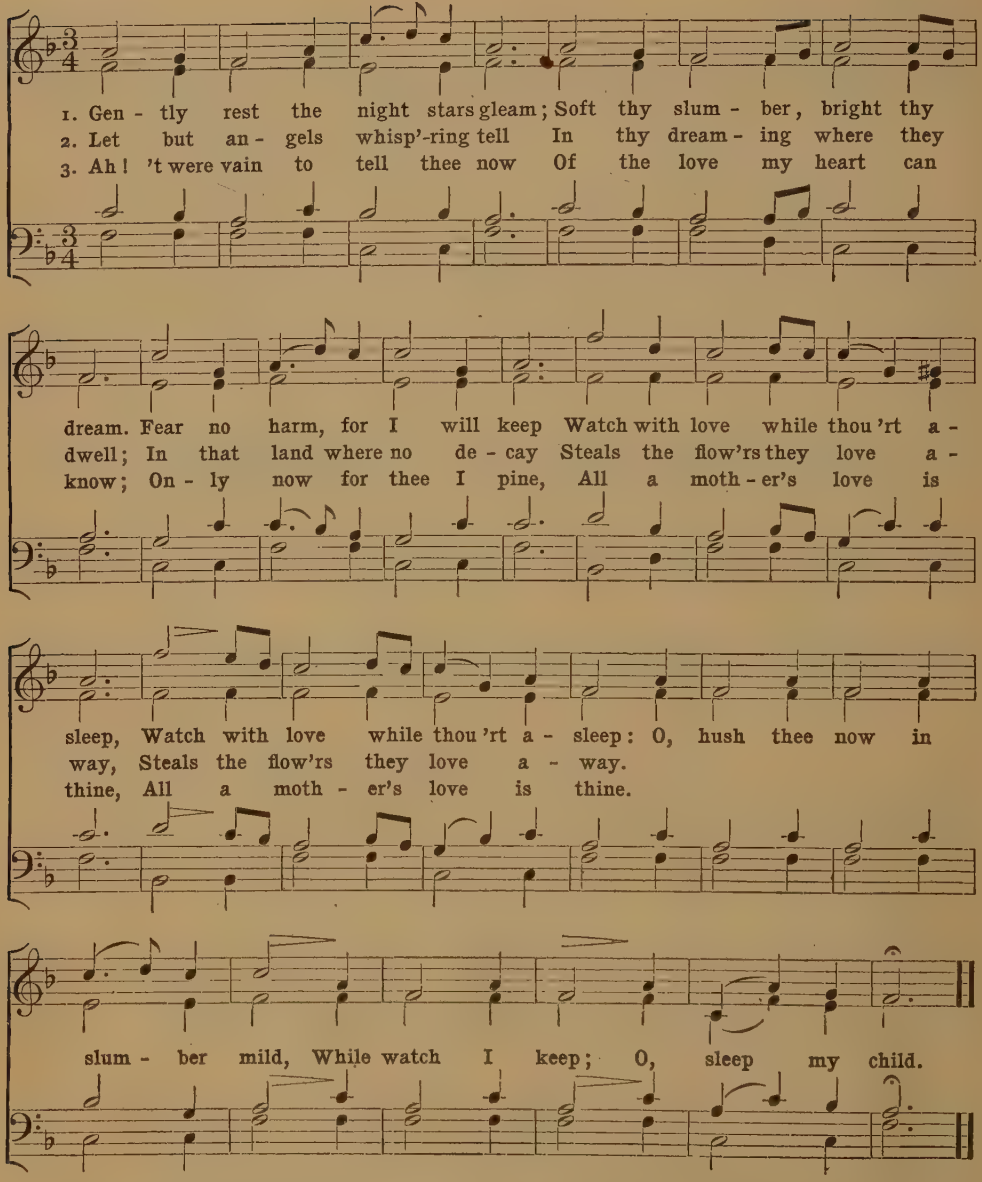
GEORGE WORSTER

With expression.

p
1. I hear them tell in far - off climes,— And trea-sures grand they hold— Of
2. Sometimes I hear of no - ble deeds; Of words that move man - kind; How
3. My hus-band comes, as shad-ows fall, With him my girl and boy; His
p
min - ster walls where stain'd light falls On can - vas rare and old. My
will - ing hands in oth - er lands Bring light to poor and blind. I
lov - ing kiss brings with it bliss, That hath no base al - loy. From
hands fall down, my breath comes fast, But ah, how can I roam? My
dare not toil in lands a - far, I fear to cross the foam; Who,
new - plowed mead-ows, fresh and brown, I catch the scent of loam; Heart,
task I know, to spin and sew, And light the fire of home.
if I go, will spin and sew, And light the fire of home?
do not fret, 'tis something yet To light the fire of home!

No. 72. SCHLUMMERLIED

W. POWELL F. KÜCKEN


1. Gen - tly rest the night stars gleam; Soft thy slum - ber, bright thy
2. Let but an - gels whisp'-ring tell In thy dream - ing where they
3. Ah! 't were vain to tell thee now Of the love my heart can
dream. Fear no harm, for I will keep Watch with love while thou 'rt a -
dwell; In that land where no de - cay Steals the flow'rs they love a -
know; On - ly now for thee I pine, All a moth - er's love is
sleep, Watch with love while thou 'rt a - sleep: O, hush thee now in
way, Steals the flow'rs they love a - way.
thine, All a moth - er's love is thine.
slum - ber mild, While watch I keep; O, sleep my child.

4 Close each little peeping eye,
Let them like two roselets lie.
And when purpling morn shall glow,
Still as roselets freshly blow;
Still as roselets freshly blow,
La, lullaby, sleep on, my child,
May angel gleams
Pervade thy dreams.

5 All is still in sweetest rest,
Be thy sleep serenely blest!
Winds are moaning o'er the wild,
Lullaby, sleep on, my child;
Lullaby, sleep on, my child,
La, lullaby, sleep on, my child,
May angel gleams
Pervade thy dreams.

No. 73. HOW CAN I LEAVE THEE

KÜCKEN

1. How can I leave thee! How can I from thee part! Thou on - ly
2. Blue is a flow - 'ret Called the "For - get - me - not," Wear it up -
3. Would I a bird were! Soon at thy side to be, Fal - con nor
hast my heart, Sis - ter, be - lieve. Thou hast this soul of mine, So close - ly
on thy heart, And think of me! Flow - 'ret and hope may die, Yet love with
hawk would fear, Speed - ing to thee. When by the fow - ler slain, I at thy
bound to thine, No oth - er can I love, Save thee a - lone!
us shall stay, That can - not pass a - way, Sis - ter, be - lieve.
feet should lie, Thou sad - ly shouldst complain, Joy - ful I'd die!

No. 74.

1 Ach, wie ist's möglich dann,
Dass ich dich lassen kann!
Hab' dich von Herzen lieb,
Das glaube mir!
Du hast das Herze mein
So ganz genommen ein
Dass ich kein' andre lieb',
Als dich allein.

3 Blau ist ein Blümelein,
Das heisst Vergissnichtmein:
Dies Blümlein leg' an's Herz
Und denk' an mich!
Stirbt Blum' und Hoffnung gleich,
Wir sind an Liebe reich;
Denn die stirbt nie bei mir,
Das glaube mir.

3 Wär' ich ein Vögelein,
Wollt' ich bald bei dir sein,
Scheut' Falk und Habicht nicht,
Flög' schnell zu dir.
Schöss' mich ein Jäger tot,
Fiel' ich in deinen Schoss;
Säh'st du mich traurig an,
Gern stürb' ich dann!

No. 75. THE BATTLE PRAYER

HIMMEL — KÖRNER

Adagio.

1. Fa - ther, on Thee I call! Dark - ly the clouds of the
2. Fa - ther, O, hear my cry! Lead me to death or to
3. Fa - ther, be Thou my guide! Tho' dire the sum - mons that

bat - tle sur-round me, Fierce- ly the sword of the foe flash-es round me;
vic - to - ry, lead me Where-'er the cause of my coun - try may need me;
gives to death greeting, Thou giv - est aid when life is fast fleet - ing,

p piu lento. *a tempo.*

Heed Thou the bat - tle, be ev - er nigh! Fa - ther, O, hear my cry!
Safe in Thy keep-ing, what - e'er be - tide, Fa - ther, be Thou my guide!
O, for that mo - ment my soul pre - pare! Fa - ther, O, grant my prayer!

a tempo.

No. 76. CLOVER SO WHITE

1. There is a lit - tle per-fumed flow'r, The clover so white, clov- er so white, It
2. Na- ture per- chance, in care-less hour, O, clov- er so white, clov- er so white, With

might well grace the love-liest bow'r, Yet po - et ne'er hath deigned to sing Of
pen - cil dry did paint thy flow'r, Yet in - stant blushed, such fault to be, And

this fair, hum-ble rus - tic thing, Clov - er so white, clov-er so white.
gave thee doub - le fra - gran - cy, Clov - er so white, clov-er so white!

No. 77. VESPER HYMN

RUSSIAN MELODY.

Moderato.

p

1. Hark! the Ves-per Hymn is steal-ing O'er the wa-ters, soft and clear; Near-er yet, and
2. Now, like moonlight waves retreating To the shore, it dies a - long; Now, like an - gry

mf

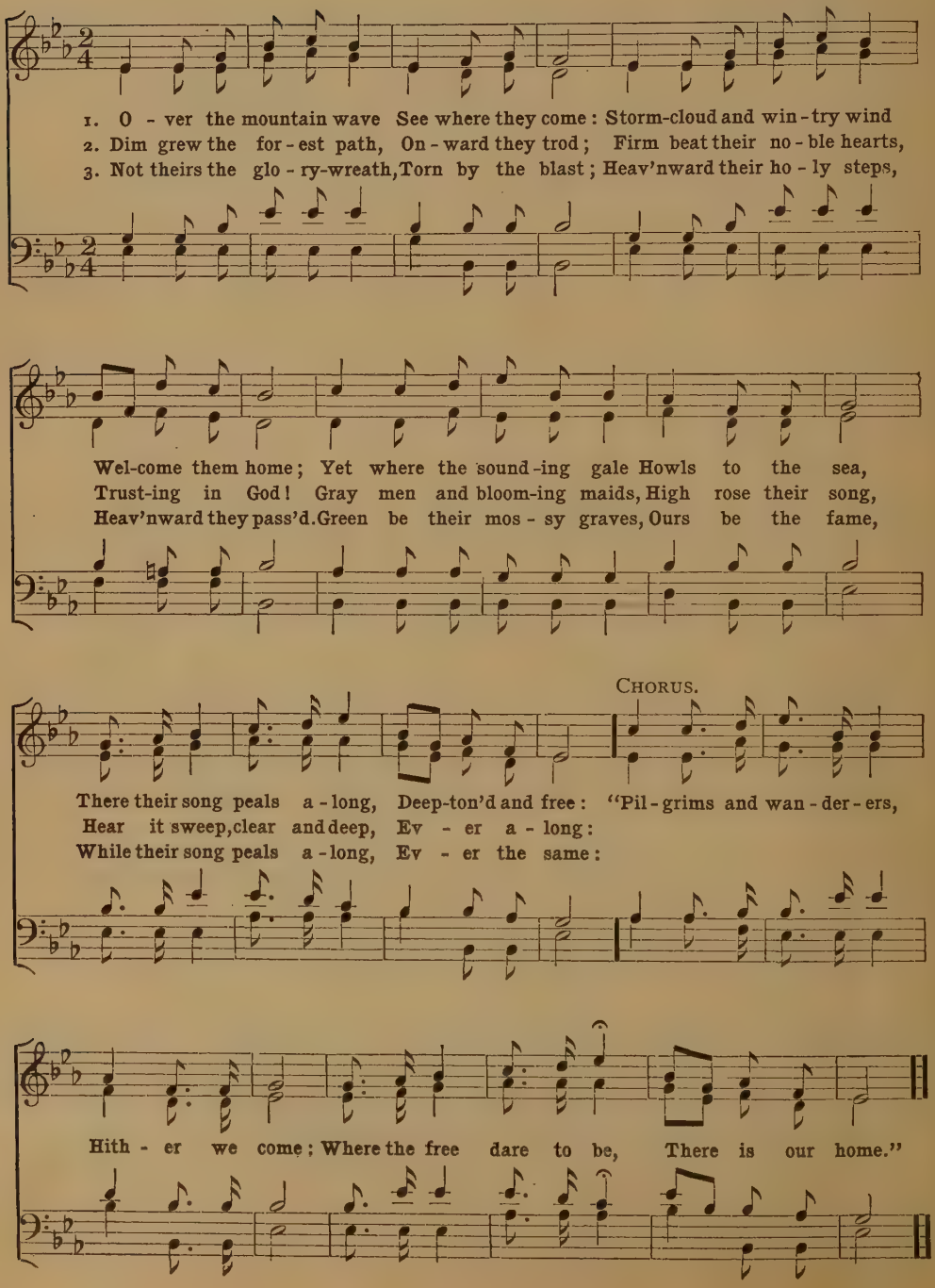
near-er peal-ing, Now it bursts up - on the ear; Ju - bi - la - te, far-ther steal-ing,
sur- ges meet-ing, Breaks the mingled tide of song; Ju - bi - la - te, waves re-treat-ing

dim. *p* *dim.*

Soft it fades up-on the ear; Farther now, now farther stealing, Soft it fades upon the ear.
To the shore, it dies along; Hush! again like waves retreating To the shore, it dies a-long.

No. 78. OVER THE MOUNTAIN WAVE

E. L. WHITE


1. O - ver the mountain wave See where they come: Storm-cloud and win - try wind
2. Dim grew the for - est path, On - ward they trod; Firm beat their no - ble hearts,
3. Not theirs the glo - ry-wreath, Torn by the blast; Heav'nward their ho - ly steps,
Wel-come them home; Yet where the sound-ing gale Howls to the sea,
Trust-ing in God! Gray men and bloom-ing maids, High rose their song,
Heav'nward they pass'd. Green be their mos - sy graves, Ours be the fame,
CHORUS.
There their song peals a - long, Deep-ton'd and free: "Pil - grims and wan - der - ers,
Hear it sweep, clear and deep, Ev - er a - long:
While their song peals a - long, Ev - er the same:
Hith - er we come; Where the free dare to be, There is our home."

No. 79. EVENING SONG

Andante.
p
1. Soft - ly sighs the voice of eve - ning,
2. While near thee my breast is heav - ing,
cres.
dim.
Steal - ing through . . . yon wil - low grove;
From thy side . . . . I'll nev - er rove;
While the stars like guard - - ian spir - its,
O, may heav'n's pro - - tect - - ion shel - ter
While the stars like guard - ian spir - its,
O, may heav'ns pro - tect - ion shel - ter
Set . . their night - - - - - ly watch a - bove.
Her . . my heart . . . . . must ev - er love.

No. 80. PRAYER FROM "DER FREISCHÜTZ"

1 Songs, revealing
Sacred feeling,
Toward the shining stars float stealing,
Then outwelling,
Loudly swelling,
Reach the Father's dwelling.

2 Lowly bending,
Towards thee wending,
Lord, who hast no cause nor ending!
Still befriend us;
Still defend us;
Thine eternal succor lend us.

No. 81. JOHN ANDERSON, MY JO

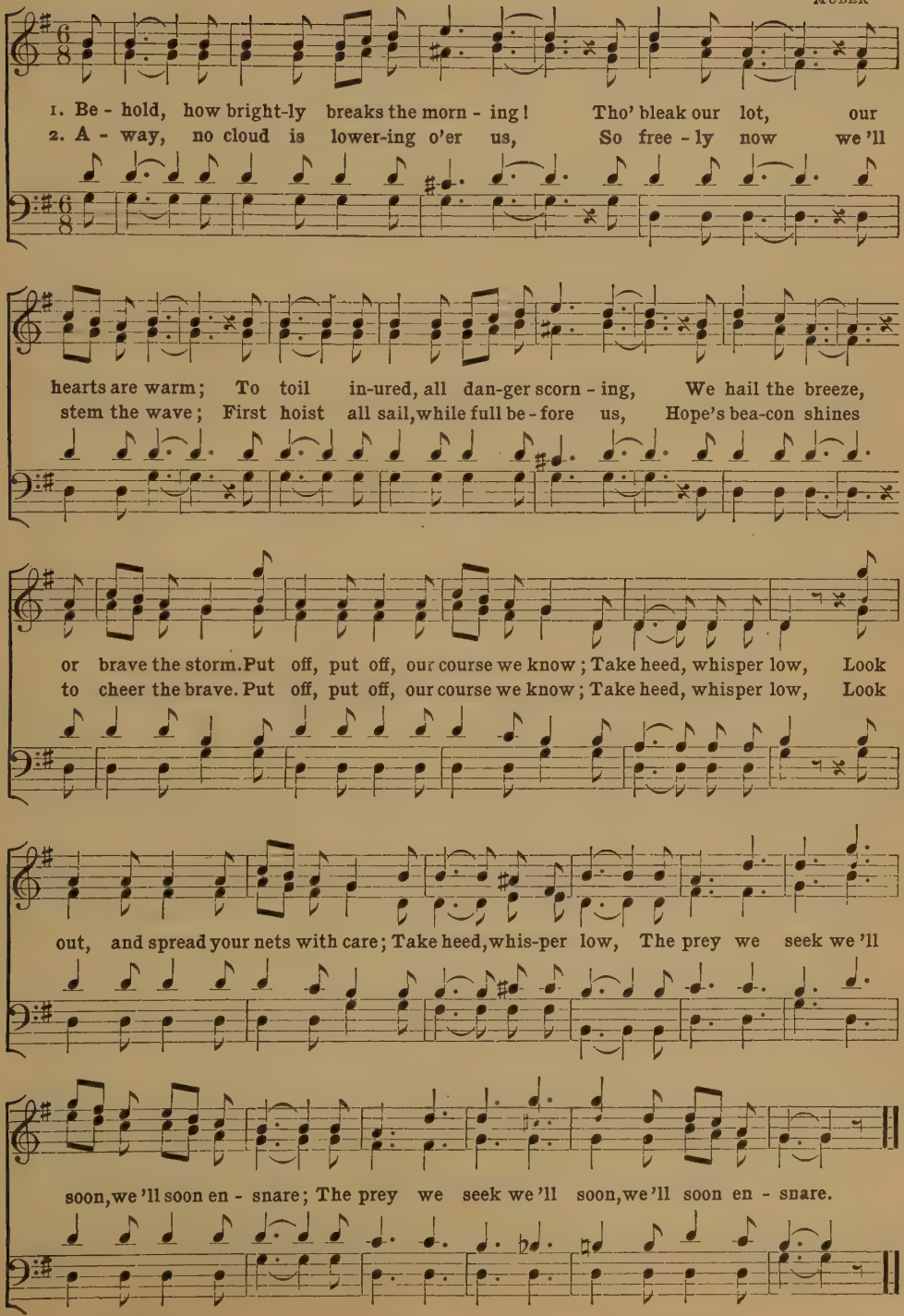
BURNS

J. WATSON

1. John An - der - son my Jo John, where na - ture first be -
2. John An - der - son my Jo John, ye were my first con -
3. John An - der - son my Jo John, when we were first ac -
4. John An - der - son my Jo John, frae year to year we've
5. John An - der - son my Jo John, we've climb'd the hill the -
gan, To try her can - ny hand John, her mas - ter work was
ceit, And ye need na' think it strange John Tho' I ca' ye trim and
quaint, Your locks were like the ra - ven, John, your bon - nie brow was
past, And soon that year maun come, John, will bring us to our
gither, And mo - ny a can - ty day, John, we've had wi ane an -
man, And ye a - mang them a' John, sae trig frae top to
neat; There's some folks say ye're auld, John, but I ne'er think ye
brent, But now ye're grow- ing auld, John, your locks are like the
last; But let not that af - fright us, John, our hearts were ne'er our
ither, Now we may tot - ter down, John, but hand in hand we'll
toe, She proved to be na' jour- ney work, John An - der - son my Jo.
so, For ye are a' the same to me, John An - der - son my Jo.
snaw, Yet bless- ings on that frost - y pow, John An - der - son my Jo.
foe, Tho' the days are gane that we have seen, John An - der - son my Jo.
go, And sleep the-gith - er at the foot, John An - der - son my Jo.

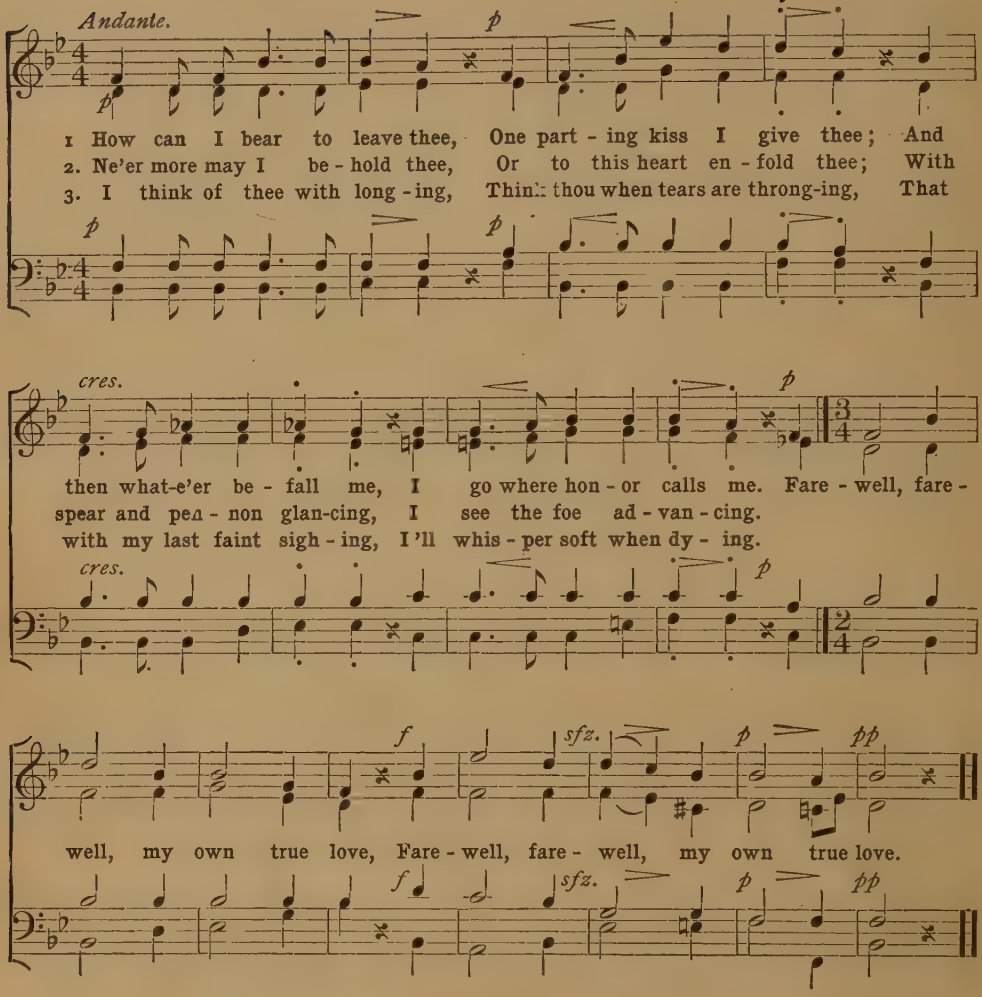
No. 82. FISHERMEN'S CHORUS

AUBER


1. Be - hold, how bright-ly breaks the morn - ing! Tho' bleak our lot, our
2. A - way, no cloud is lower-ing o'er us, So free - ly now we 'll
hearts are warm; To toil in-ured, all dan-ger scorn - ing, We hail the breeze,
stem the wave; First hoist all sail, while full be - fore us, Hope's bea-con shines
or brave the storm. Put off, put off, our course we know; Take heed, whisper low, Look
to cheer the brave. Put off, put off, our course we know; Take heed, whisper low, Look
out, and spread your nets with care; Take heed, whis-per low, The prey we seek we 'll
soon, we 'll soon en - snare; The prey we seek we 'll soon, we 'll soon en - snare.

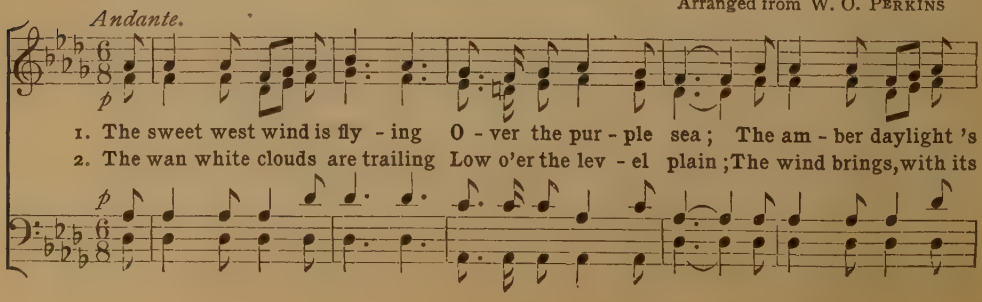
No. 83. SOLDIER'S FAREWELL

JOHANNA KINKEL


Andante.
1 How can I bear to leave thee, One part - ing kiss I give thee; And
2. Ne'er more may I be - hold thee, Or to this heart en - fold thee; With
3. I think of thee with long - ing, Think thou when tears are throng-ing, That
cres.
then what-e'er be - fall me, I go where hon - or calls me. Fare - well, fare -
spear and pen - non glan-cing, I see the foe ad - van - cing.
with my last faint sigh - ing, I'll whis - per soft when dy - ing.
cres.
well, my own true love, Fare - well, fare - well, my own true love.

No. 84. GOOD-NIGHT

Arranged from W. O. PERKINS


Andante.
1. The sweet west wind is fly - ing O - ver the pur - ple sea; The am - ber daylight 's
2. The wan white clouds are trailing Low o'er the lev - el plain; The wind brings, with its

cres.
dy - ing On mountain and hill and tree; The herd - bells now are ring - ing A -
wail - ing, The chill of the com -ing rain. Fringed by the fad - ed heath -er, Wide
mong the slanting downs, And mer - ry voi- ces fling - ing Glad ech - oes thro' the
pools of wa- ter lie; And birds and leaves to-geth - er Whirl thro' the eve-ning
cres.
rit.
towns. "O sum - mer day! so soon a - way!" The happy hearted sigh and say, "Sweet
sky. "Haste thee a - way, O win-ter day!" The weary-hearted weep and say, "Sad
rit.
a tempo.
dim.
is thy light, and sad thy flight, And sad the words, Good-night! Good - night!
is thy light, and slow thy flight, And sweet the words, Good-night! Good-night!
a tempo.
dim.
p
Good-night, Good-
p
pp
Good-night! Good-night! Good-night! Good-night! Good-night! Good- night!
p
pp
night, ... Good-night.

No. 85. SPEED AWAY

FOR MALE VOICES.

I. B. WOODBURY

Allegretto con spirito.

mf

1. Speed a - way! Speed a- way! on thine er - rand of light! There 's a young heart a -
2. Wilt thou tell her, bright songster, the old chief is lone; That he sits all the
3. And O, wilt thou tell her, blest bird on the wing, That her moth - er hath
4. Go, bird of the sil - ver wing! fet - ter - less now, Stoop not thy bright

mf

wait - ing thy com - ing to - night; She will fon - dle thee close, she will ask for the
day by his cheer - less hearth stone; That his tom-a -hawk lies all un - not - ed the
ev - er a sad song to sing; That she standeth a - lone in the still qui - et
pin - ions on yon moun-tain's brow; But hie thee a - way o'er rock, riv - er, and

loved, Who pine up - on earth since the "Day Star" has roved, She will ask if we
while, And his thin lips wreathe ever in one sun - less smile; That the old chief - tain
night, And her fond heart goes forth for the be - ing of light, Who had slept in her
glen, And find our young "Day Star" ere night close a - gain, Up! on - ward! let

rit. e dim.

miss her, so long is her stay. Speed a-way! Speed a-way! Speed a - way!
mourns her, and why will she stay? Speed a-way! Speed a-way! Speed a - way!
bo - som, but who would not stay? Speed a-way! Speed a-way! Speed a - way!
noth- ing thy mis - sion de - lay. Speed a-way! Speed a-way! Speed a - way!

rit. e dim.

* According to an Indian myth, a white dove, let loose upon a girl's grave by the mother of the maiden, would fly to the spirit world and find the lost damsel.

No. 86. THE HUNTSMAN'S CHORUS

H. W. CROSS — VON WEBER

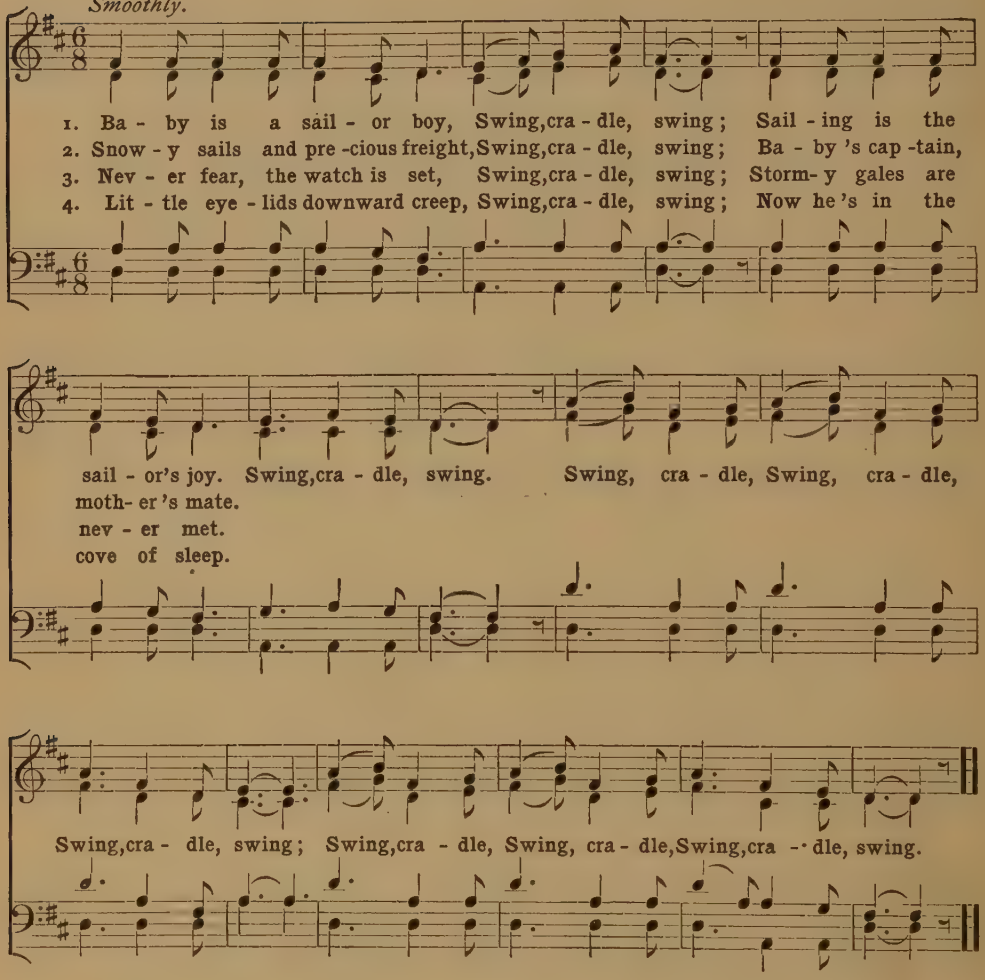
Allegro.

1. The sunshine glows on the lof - ty hills, Its crim-son glo - ry the val-ley fills; The
2. Where fountains dash down the mountain side, The gallant hunter will boldly ride; He
sun leaps forth, an arch - er bold, And shoots his spark - ling rays of gold; The
knows where birds their nests have made, The wild game roam thro' lone - ly glade; And
brooks are all sparkling sil- ver spray; All na - ture is joy-ous, greet-ing day. Come,
sure is his aim, and true his sight, His ar-rows are swift as rays of light.
list to the sound of the hunter's horn; It rings thro' the air at the break of morn. How
bold - ly and gai - ly, free from fear, O'er mountain and moor he hunts the deer!

No. 87. SWING, CRADLE, SWING

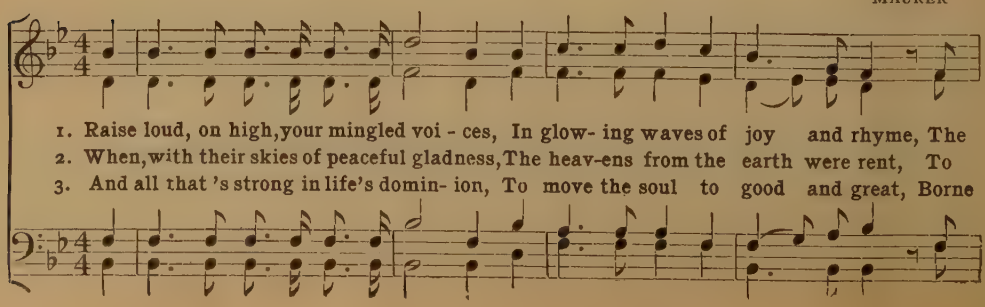
GEORGE COOPER

Smoothly.


1. Ba - by is a sail - or boy, Swing,cra - dle, swing; Sail - ing is the
2. Snow - y sails and pre -cious freight,Swing,cra - dle, swing; Ba - by 's cap -tain,
3. Nev - er fear, the watch is set, Swing,cra - dle, swing; Storm- y gales are
4. Lit - tle eye - lids downward creep, Swing,cra - dle, swing; Now he 's in the
sail - or's joy. Swing,cra - dle, swing. Swing, cra - dle, Swing, cra - dle,
moth- er 's mate.
nev - er met.
cove of sleep.
Swing,cra - dle, swing; Swing,cra - dle, Swing, cra - dle,Swing,cra - dle, swing.

No. 88. PRAISE OF SONG

MAURER


1. Raise loud, on high,your mingled voi - ces, In glow- ing waves of joy and rhyme, The
2. When,with their skies of peaceful gladness,The heav-ens from the earth were rent, To
3. And all that 's strong in life's domin- ion, To move the soul to good and great, Borne

gift in which the world re - joi - ces, The fair - est blos - som of all
cheer the hu - man heart in sad - ness, A faith - ful mes - sen - ger was
gen - tly on its wide-spread pin - ion, Soars on a - loft to heav - en's
time, . . The fair-est blos-som of all time, Is glad song, . . . is glad
sent, . . A faith-ful mes -sen - ger was sent,
gate, . . Soars on a loft to heav- en's gate,
Is glad song,
song, . . . The heav'n-sprung whisper of an- gel's tongue, The heav'n - sprung
is glad song,
whis - per of an - gel's tongue, of an - gel's
Is song, The
tongue, of an - gel's tongue. . . . . .
heav'n - sprung whis-per of an - gel's tongue, The heav'n-sprung whisper of an - gel's tongue.

No. 89. THE CUCKOO

MARGARET CASSON J. HULLAH

1. Now the sun is in the west, Sink-ing low be-hind the trees, And the Cuck-oo,
2. Cheer-ful see yon shep-herd boy Climb-ing up the crag-gy rocks, As he views the

Cuck-oo! Cuck-oo!

welcome guest, Gen-tly woos the eve-ning breeze. Cuck - - oo!
dap-pled sky, Pleased, the Cuck-oo's note he mocks. Cuck - - oo!

Cuck-oo! Cuck-oo!

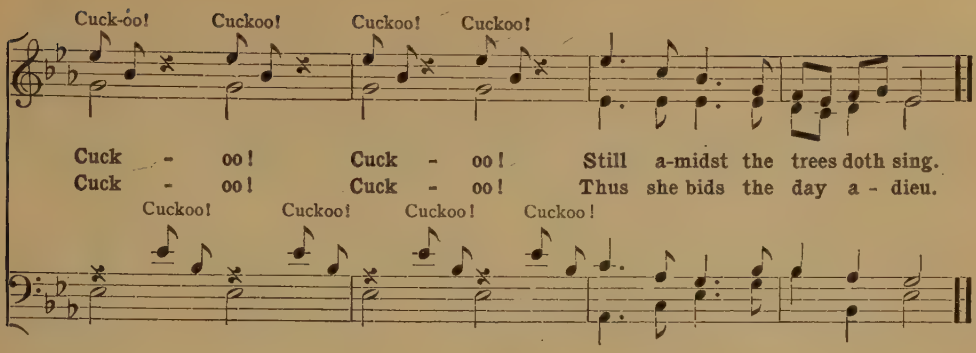
Cuckoo! Cuckoo!

Cuck - oo! Gen-tly woos the evening breeze. Sportive now the swallows play,
Cuck - oo! Pleased, the Cuckoo's note he mocks. Now ad-van-cing o'er the plain,

Cuckoo! Cuckoo!

Light-ly skimming o'er the brook, Darting swift they wing their way, Homeward to their
Evening's dusk-y shades ap-pear, And the Cuckoo's voice a-gain, Soft-ly steals up-

peace-ful nook, Whilst the Cuck-oo, bird of spring, Still a-midst the trees doth sing.
on mine ear, While re-tir-ing from the view, Thus she bids the day a-dieu.


Cuck-oo! Cuckoo! Cuckoo! Cuckoo!
Cuck - oo! Cuck - oo! Still a-midst the trees doth sing.
Cuck - oo! Cuck - oo! Thus she bids the day a - dieu.
Cuckoo! Cuckoo! Cuckoo! Cuckoo!

No. 90. WHAT NEED HAVE I

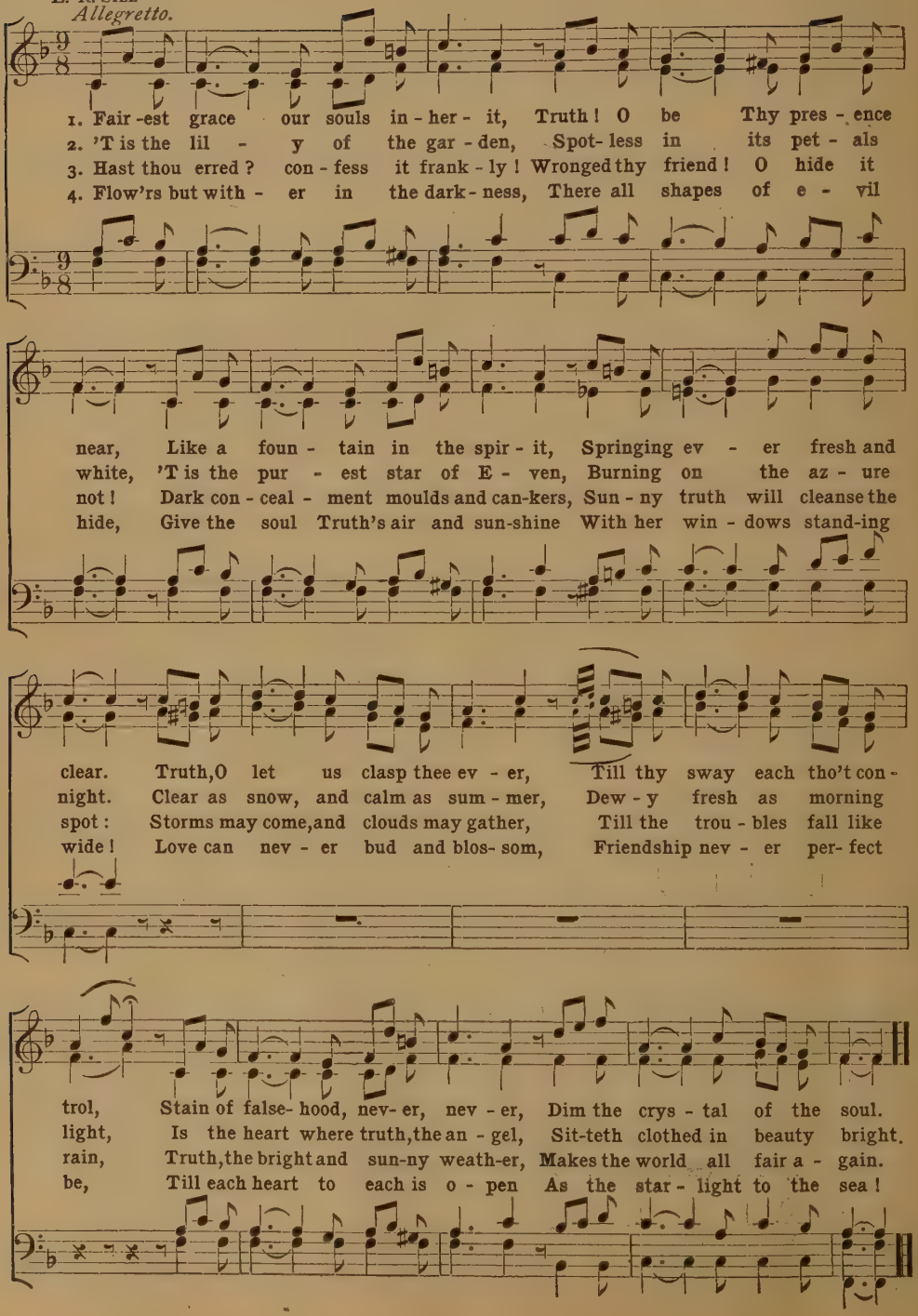
Words from the GERMAN

Allegro.
mf
1. What need have I of shin - ing gold, When I con - tent - ed am; When
2. How many a wealth - y man I see Has hous - es, gar - dens, gold, Who
3. And when goes forth the gold - en sun, To make the world more bright; When
mf
I am health - y, young, and bold, And ma - ny friends can claim? I
yet is full of mis - er - y, Has griefs and cares un - told! The
blos - soms o - pen one by one, To fill us with de - light: Then
sing, with joy - ful heart and strong, My morn - ing and my eve - ning song.
more he has the more he wants, And nev - er cease his loud com - plaints.
think I, "All the things I see, My heaven - ly Fa - ther made for me."

No. 91. TRUTH

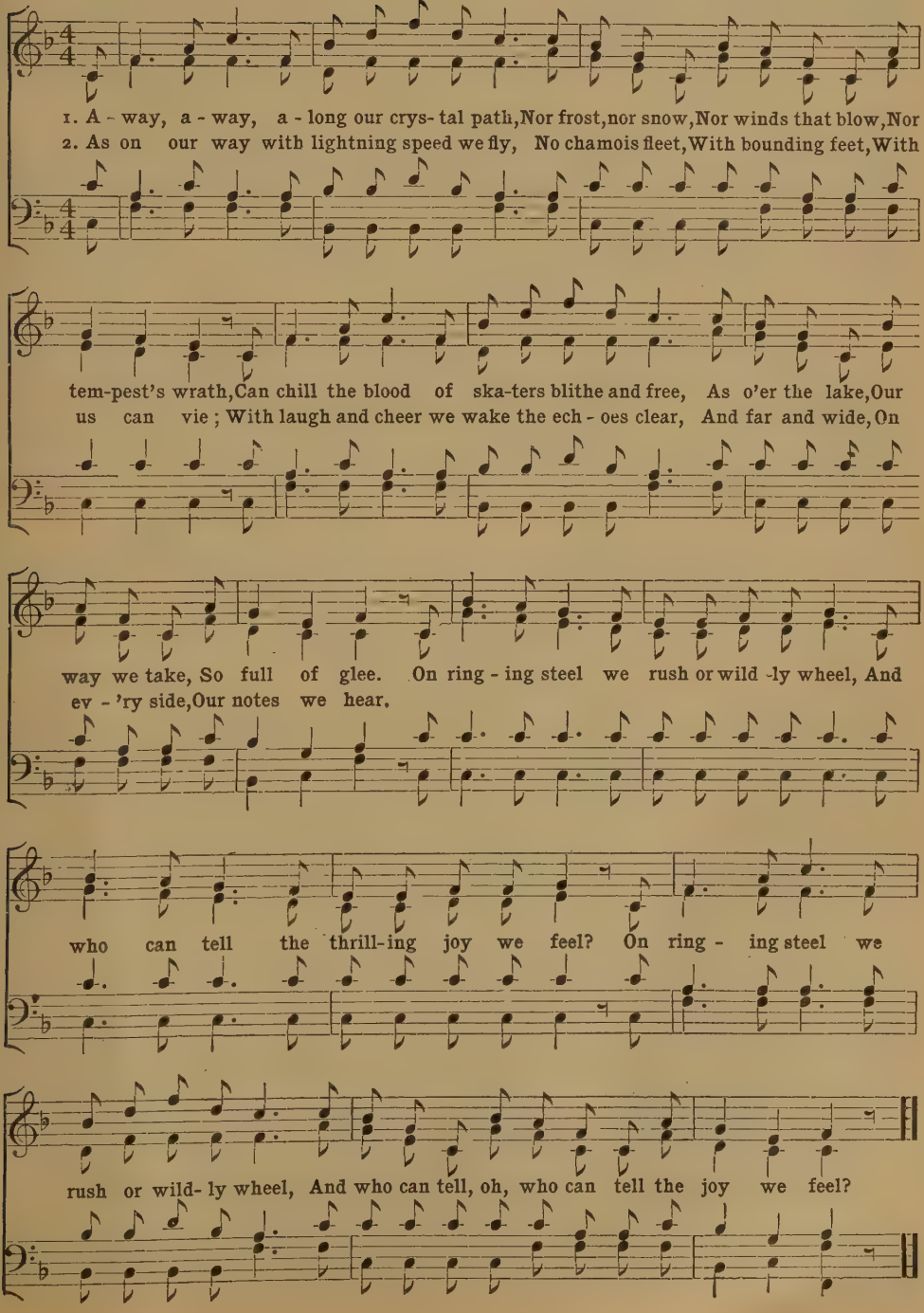
E. R. SILL KÜCKEN

Allegretto.


1. Fair-est grace our souls in-her-it, Truth! O be Thy pres-ence
2. 'T is the lil-y of the gar-den, Spot-less in its pet-als
3. Hast thou erred? con-fess it frank-ly! Wronged thy friend! O hide it
4. Flow'rs but with-er in the dark-ness, There all shapes of e-vil
near, Like a foun-tain in the spir-it, Springing ev-er fresh and
white, 'T is the pur-est star of E-ven, Burning on the az-ure
not! Dark con-ceal-ment moulds and can-kers, Sun-ny truth will cleanse the
hide, Give the soul Truth's air and sun-shine With her win-dows stand-ing
clear. Truth, O let us clasp thee ev-er, Till thy sway each tho't con-
night. Clear as snow, and calm as sum-mer, Dew-y fresh as morning
spot: Storms may come, and clouds may gather, Till the trou-bles fall like
wide! Love can nev-er bud and blos-som, Friendship nev-er per-fect
trol, Stain of false-hood, nev-er, nev-er, Dim the crys-tal of the soul.
light, Is the heart where truth, the an-gel, Sit-teth clothed in beauty bright.
rain, Truth, the bright and sun-ny weath-er, Makes the world all fair a-gain.
be, Till each heart to each is o-pen As the star-light to the sea!

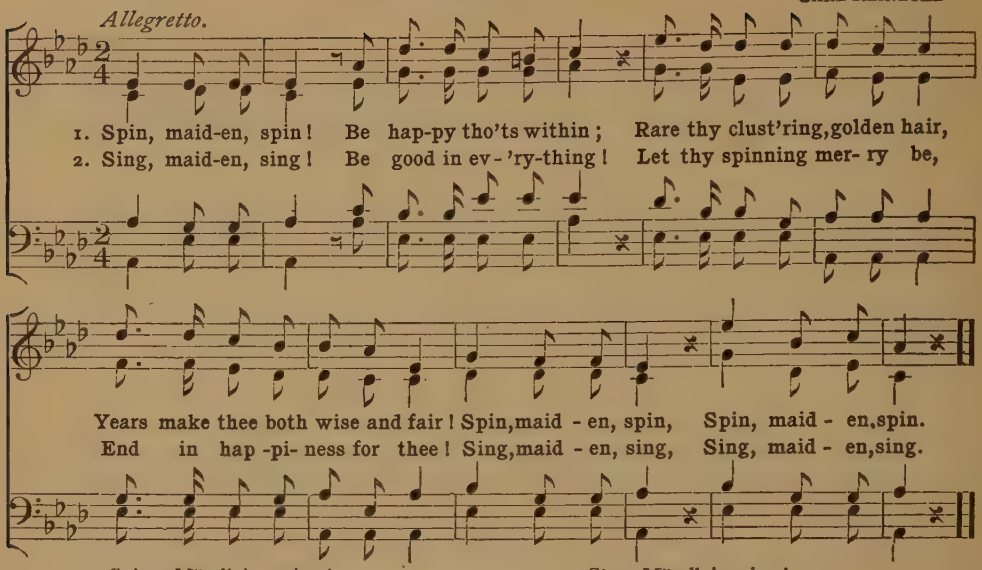
No. 92. SKATERS' SONG

L. F. LEWIS SCHUMANN: "THE HAPPY FARMER"


1. A - way, a - way, a - long our crys- tal path, Nor frost, nor snow, Nor winds that blow, Nor
2. As on our way with lightning speed we fly, No chamois fleet, With bounding feet, With
tem-pest's wrath, Can chill the blood of ska-ters blithe and free, As o'er the lake, Our
us can vie; With laugh and cheer we wake the ech - oes clear, And far and wide, On
way we take, So full of glee. On ring - ing steel we rush or wild -ly wheel, And
ev - 'ry side, Our notes we hear.
who can tell the thrill-ing joy we feel? On ring - ing steel we
rush or wild- ly wheel, And who can tell, oh, who can tell the joy we feel?

No. 93. SPINNING SONG

CARL REINECKE

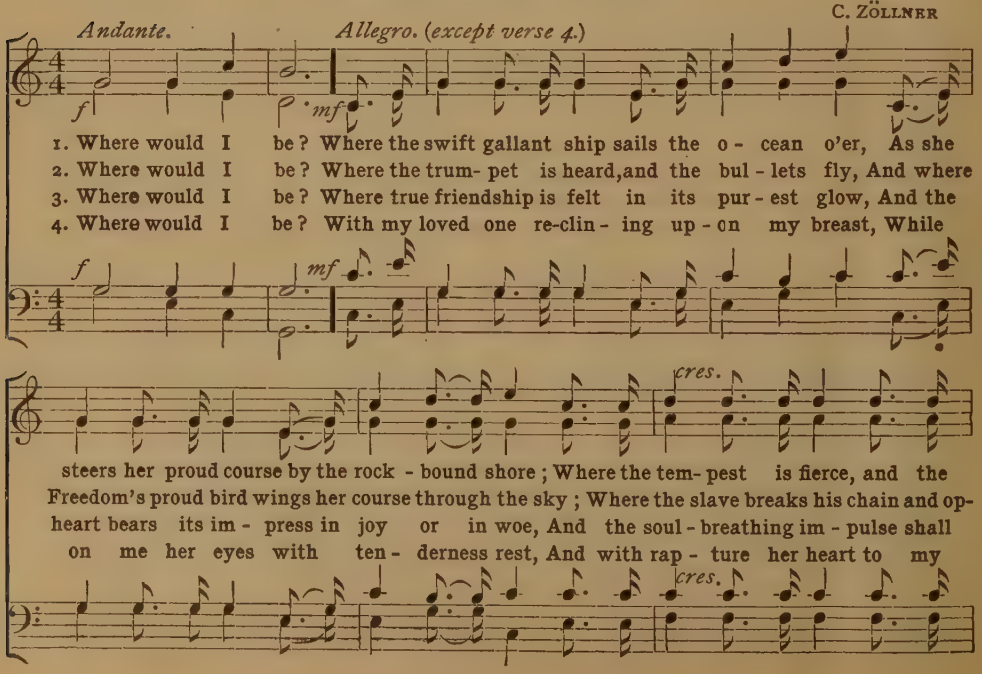

Allegretto.
1. Spin, maid-en, spin! Be hap-py tho'ts within; Rare thy clust'ring, golden hair,
2. Sing, maid-en, sing! Be good in ev-'ry-thing! Let thy spinning mer-ry be,
Years make thee both wise and fair! Spin, maid-en, spin, Spin, maid-en, spin.
End in hap-pi-ness for thee! Sing, maid-en, sing, Sing, maid-en, sing.

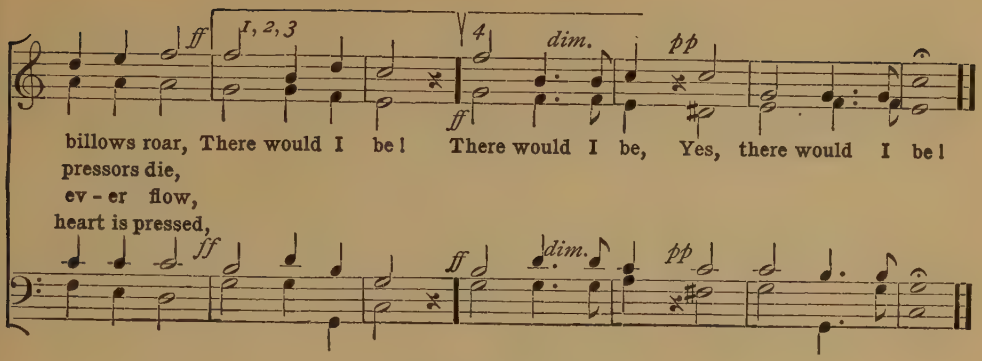
1 Spinn, Mägdlein, spinn!
So wachsen dir die Sinn',
Wachsen dir die gelben Haar,
Kommen dir die klugen Jahr',
Spinn, Mägdlein, spinn,
Spinn, Mägdlein, spinn.

2 Sing, Mägdlein, sing!
Und sei fein guter Ding!
Fang dein Spinnen lustig an,
Mach ein frommes Ende dran,
Sing, Mägdlein, sing,
Sing, Mägdlein, sing.

No. 94. WHERE WOULD I BE

C. ZÖLLNER


Andante.
Allegro. (except verse 4.)
1. Where would I be? Where the swift gallant ship sails the o-cean o'er, As she
2. Where would I be? Where the trum-pet is heard, and the bul-lets fly, And where
3. Where would I be? Where true friendship is felt in its pur-est glow, And the
4. Where would I be? With my loved one re-clin-ing up-on my breast, While
cres.
steers her proud course by the rock-bound shore; Where the tem-pest is fierce, and the
Freedom's proud bird wings her course through the sky; Where the slave breaks his chain and op-
heart bears its im-press in joy or in woe, And the soul-breathing im-pulse shall
on me her eyes with ten-derness rest, And with rap-ture her heart to my



No. 95. O NATIVE LAND

F. REICHARDT

1. O na - tive land! O na - tive land! Filled are our hearts with love for
2. O na - tive land! O na - tive land! Be thou a cham-pion strong and
thee, Home of all truth and lib - er - ty! In grief and pain,
bold, And with thy love the weak up - hold! If but in God
We shall re - main Faith-ful to thee, O na - tive land, O na - tive land!
Thou dost be - lieve, The noblest deeds Thou wilt a-chieve, O na - tive land!

No. 96. LUTZOW'S WILD HUNT

VON WEBER

Allegro marziale

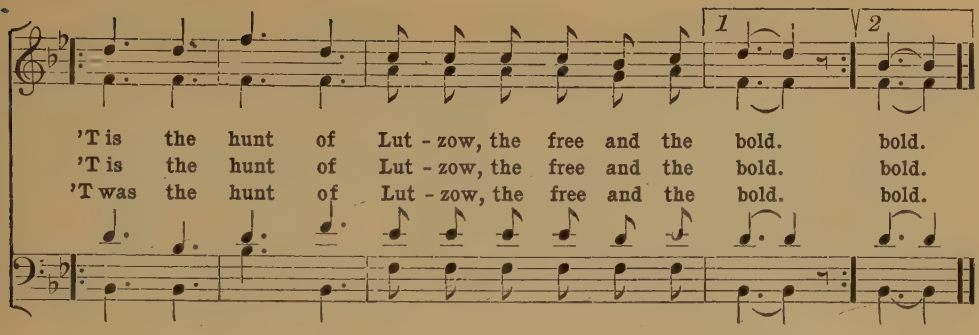
1. From yon-der dark for - est what horsemen advance? What sounds from the rocks are re -
2. Why roars in yon val - ley the dead - ly fight? What ter - ri - ble sounds are now
3. Be - hold! the proud ty - rant and das-tard - ly slave, Be - fore our brave hunters is

bound - ing? The sun - beams are gleam - ing on sword and on lance, And
clash - ing, Our true - heart - ed rid - ers main - tain the right, And
fly - ing, And weep not for us, if our coun - try we save, Al -

loud the shrill trum - pet is sound - ing, And loud the shrill trum - pet is
free - dom's bright torch now is flash - ing, The bright torch of free - dom is
tho' we have saved it in dy - ing, Al - tho' we have saved it in

sound - ing. And if you ask what you there be - hold,
flash - ing. And if you ask what you there be - hold,
dy - ing. From age to age, it shall still be told,

'T is the
'T is the
'T was the


1
2
'T is the hunt of Lut - zow, the free and the bold. bold.
'T is the hunt of Lut - zow, the free and the bold. bold.
'T was the hunt of Lut - zow, the free and the bold. bold.

No. 97. AT TWILIGHT

Andante.
p
1. The twi-light shades, fast de - scend - ing, Bring qui - et eve - ning
2. A ro - sy light yet is gleam - ing Thro' all our sha - dy
3. The birds, in their joy - ful cho - rus, Sa - lute the qui - et
cres.
now; . . . . O Na - ture, with mu - sic blend - ing, How
vale, ... The sun's part - ing ray is beam - ing, O'er
hour; . . . . Their night - song re - sound - eth o'er us, From
dim.
cres.
f
charm - ing and mild art thou! O Na - ture, how charming and mild art thou!
moun - tain and hill and dale, The sun's ray is beam - ing o'er hill and dale.
ev - 'ry green leaf and bow'r, Their night-song resoundeth from ev - 'ry bow'r.

No. 98. ROCKED IN THE CRADLE OF THE DEEP

1. Rock'd in the cra-dle of the deep, I lay me down in peace to sleep; Se-
2. And such the trust that still were mine, Tho' stormy winds sweep o'er the brine, Or
cure I rest up-on the wave, For Thou, O Lord, hsst pow'r to save. I
though the tempest's fie-ry breath Rous'd me from sleep to wreck and death. In
know Thou wilt not slight my call, For Thou dost mark the spar-row's fall! And
o-cean's wave still safe with Thee, The germ of im-mor-tal-i-ty; And
calm and peaceful is my sleep, Rock'd in the cra-dle of the deep, And
calm and peace-ful is my sleep, . . Rock'd in the cra-dle of the deep.

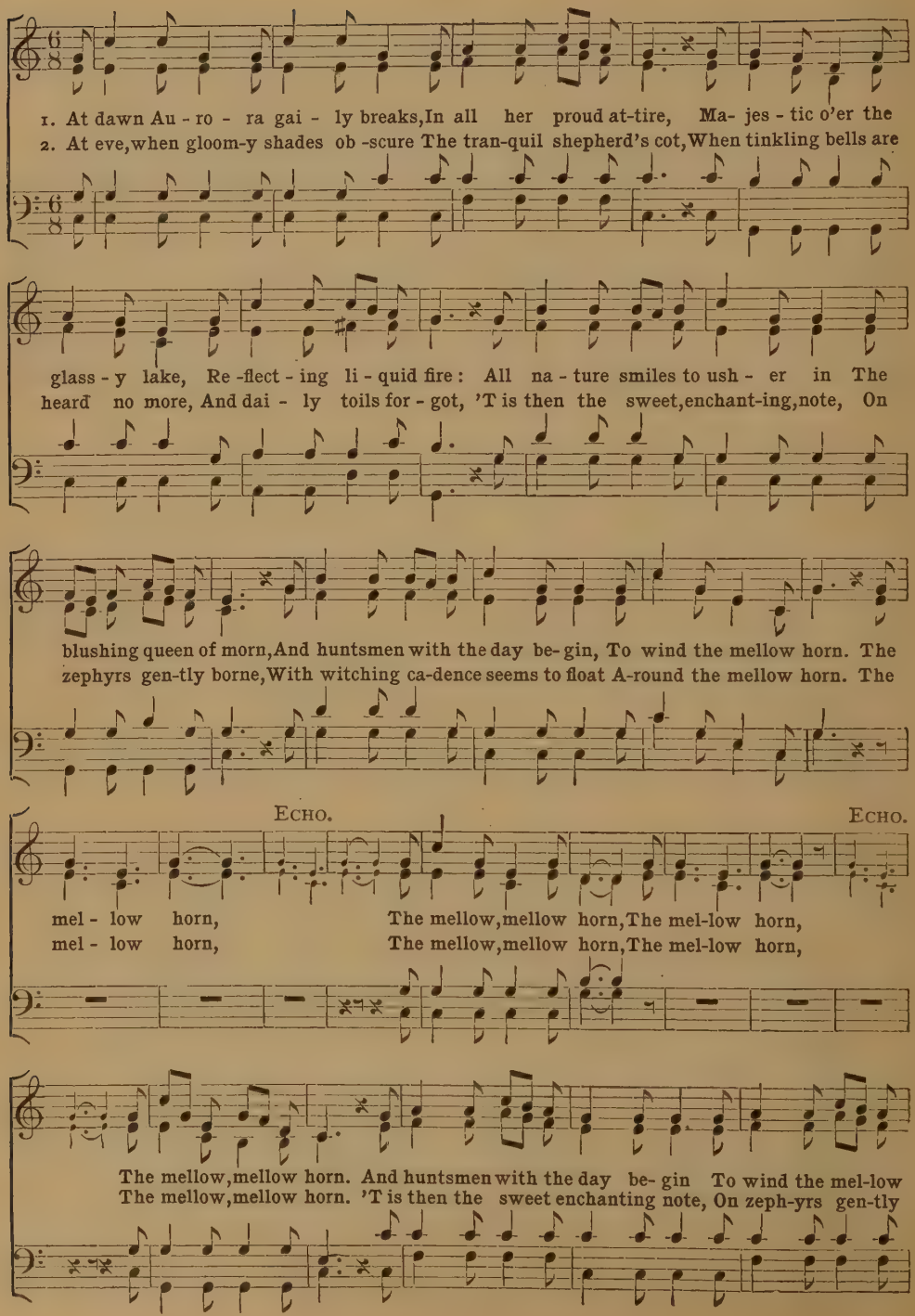
No. 99. BEHOLD THE SABRE

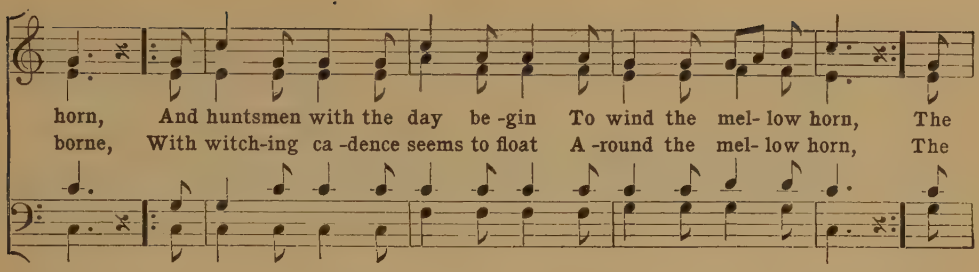
OFFENBACH

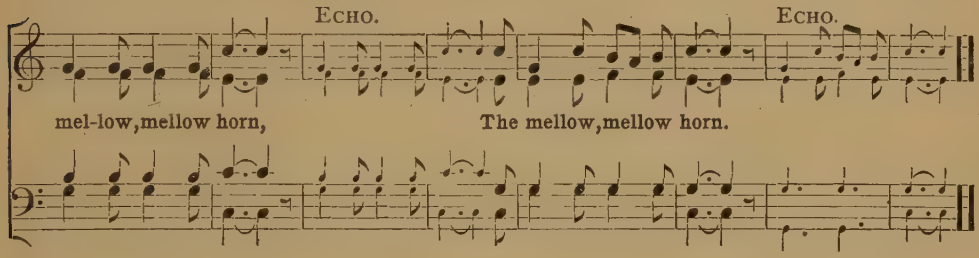
1. Be-hold the sa - bre of thy fa - ther, Take thou and wear it at thy side;
High let thy val-iant soul sus-tain Thee, Well may this blade become thy pride;
2. Be-hold the sa - bre of thy fa - ther, Take thou and wear it at thy side;
The edge is keen, and may its gleam - ing Shield thee and safely homeward guide.
Erst when to bat - tle he was start - ing, If what he said may be believed,
If in the bat - tle thou shouldst perish, Then do thou like a sol - dier fall,
From thy dear moth- er ere de-part - ing, This true de-fend - er he re - ceived.
Fight-ing for all that men most cher - ish, Nor fal - ter thou at du - ty's call!
CHORUS.
On then to glo-ry with cour-age un-bend-ing On, then, to vict'ry, with trust in thy good blade.
Jus- tice maintaining, thy country defend-ing, Go forth to battle and never be dismayed.

No. 100. THE MELLOW HORN

JONES

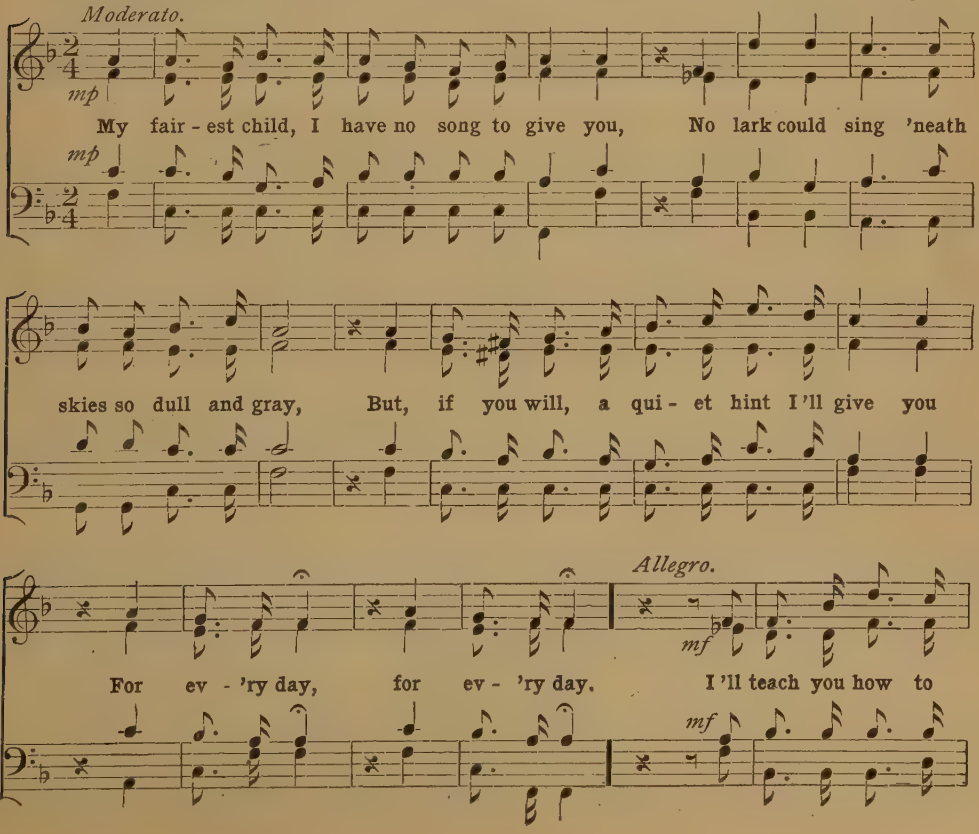

1. At dawn Au - ro - ra gai - ly breaks, In all her proud at-tire, Ma- jes - tic o'er the
2. At eve, when gloom-y shades ob -scure The tran-quil shepherd's cot, When tinkling bells are
glass - y lake, Re -flect - ing li - quid fire: All na - ture smiles to ush - er in The
heard no more, And dai - ly toils for - got, 'T is then the sweet, enchant-ing, note, On
blushing queen of morn, And huntsmen with the day be- gin, To wind the mellow horn. The
zephyrs gen-tly borne, With witching ca-dence seems to float A-round the mellow horn. The
ECHO.
ECHO.
mel - low horn,
The mellow, mellow horn, The mel-low horn,
mel - low horn,
The mellow, mellow horn, The mel-low horn,
The mellow, mellow horn. And huntsmen with the day be- gin To wind the mel-low
The mellow, mellow horn. 'T is then the sweet enchanting note, On zeph-yrs gen-tly


horn, And huntsmen with the day be-gin To wind the mel-low horn, The
borne, With witch-ing ca-dence seems to float A-round the mel-low horn, The



No. 101. ONE GRAND SWEET SONG

Charles Kingsley — Horatio C. King, by per.


Moderato.
mp
My fair-est child, I have no song to give you, No lark could sing 'neath
mp
skies so dull and gray, But, if you will, a qui-et hint I'll give you
Allegro.
mf
For ev-'ry day, for ev-'ry day. I'll teach you how to
mf

sing a clear - er car - ol Than lark that hails the dawn or breez - y down.
Moderato.
f
To win yourself a pur - er po - et's laur - el Than Shakespeare's crown,
mp
Be good, sweet maid, and let who can be clev - er, Do no - ble things, not
cres.
dream them all day long, And so make life, death, and that vast for -
rit.
Adagio.
ev - er One grand, one grand sweet song, One grand sweet song.
One

No. 102. SWEET AND LOW

ALFRED TENNYSON JOSEPH BARNBY

Larghetto.

pp

1. Sweet and low, sweet and low, Wind of the west - ern sea, Low, low,
2. Sleep and rest, sleep and rest; Fa-ther will come to thee soon. Rest, rest on

pp *sf* *p* *mf*

breathe and blow, Wind of the west - ern sea. O - ver the roll - ing
moth - er's breast; Fa - ther will come to thee soon. Fa-ther will come to his

A. O - - ver the
Fa - - ther will

sf *p* *mf*

pp *f*

wa - ters go; Come from the dy - ing moon, and blow; Blow him a - gain to
babe in the nest, Sil - ver sails all out of the west, Un - der the sil - ver

wa - ters go, A. B. Come . . from the moon and blow,
come to his babe, Sil - ver sails out of the west;

pp *f*

rall. e dim - in - u - en - - do.

dim. *p*

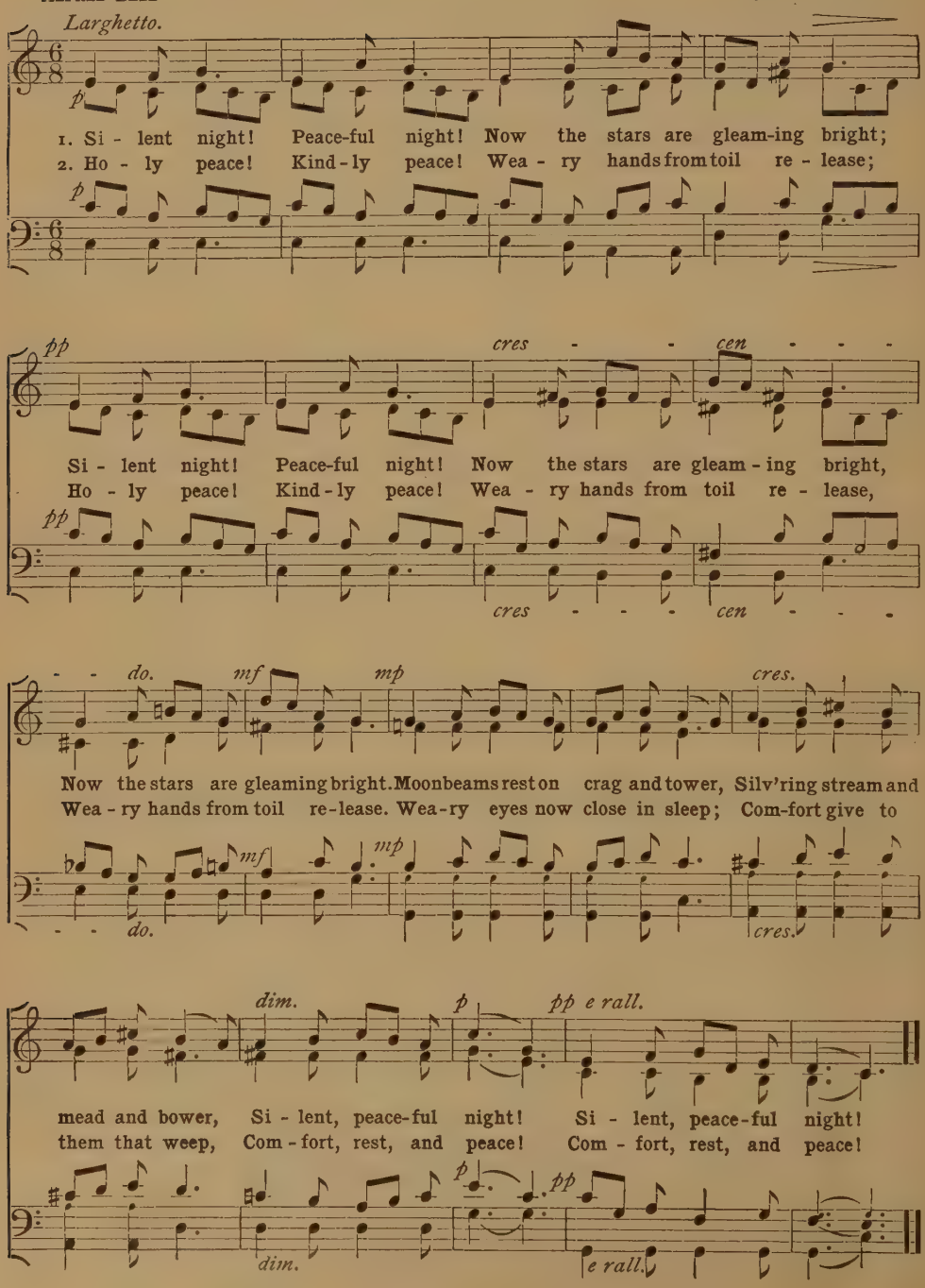
me, While my lit - tle one, while my pret - ty one sleeps. . . . . .
moon. Sleep, my lit - tle one; sleep, my pret - ty one, sleep. . . . . .

dim. *rall. e dim - in - u - en - - do.*

p

No. 103. SILENT NIGHT

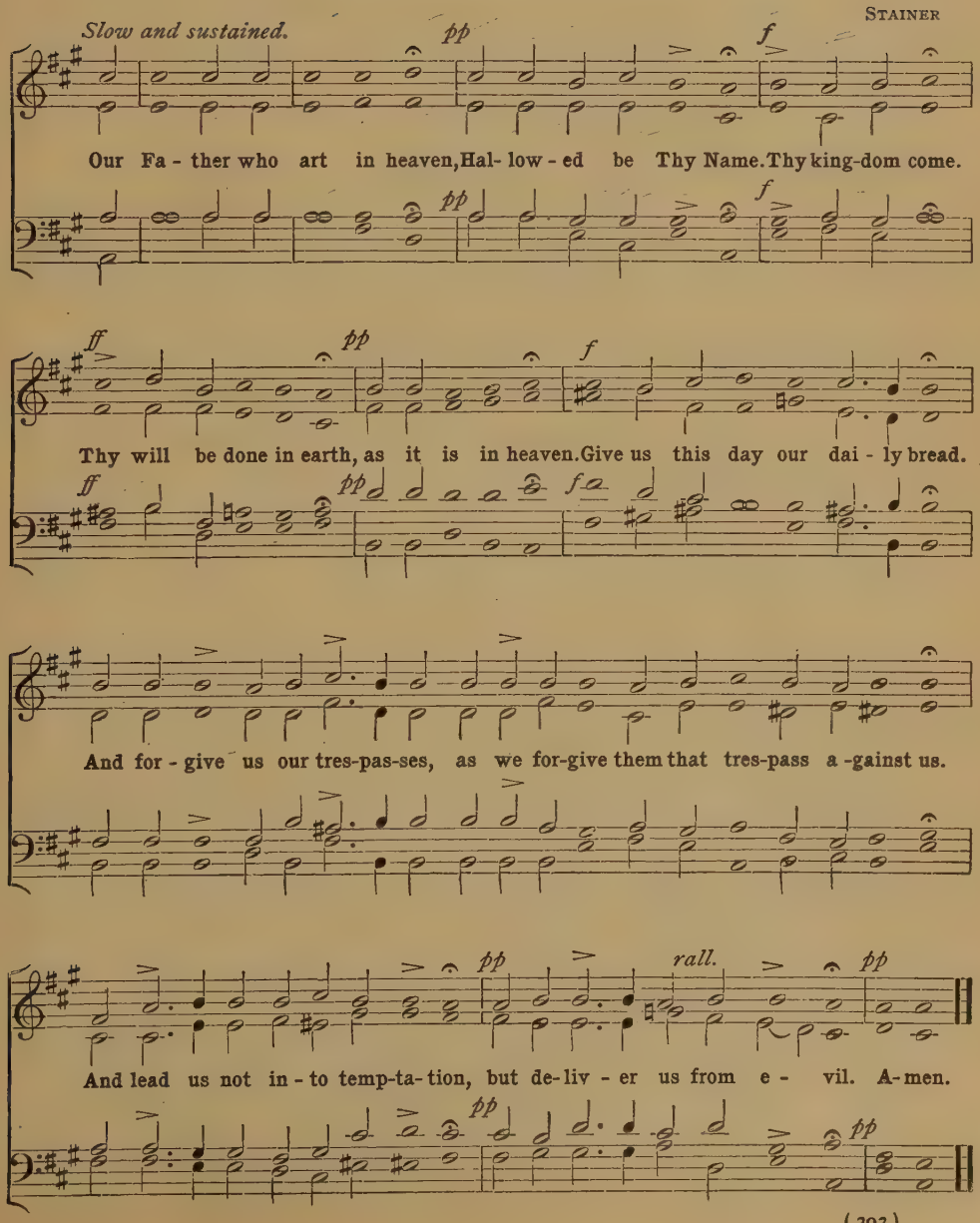
ALFRED BELL — JOSEPH BARNBY


Larghetto.
p
1. Si - lent night! Peace-ful night! Now the stars are gleam-ing bright;
2. Ho - ly peace! Kind-ly peace! Wea - ry hands from toil re - lease;
pp
cres - - - cen - - -
Si - lent night! Peace-ful night! Now the stars are gleam - ing bright,
Ho - ly peace! Kind - ly peace! Wea - ry hands from toil re - lease,
do. mf mp cres.
Now the stars are gleaming bright. Moonbeams rest on crag and tower, Silv'ring stream and
Wea - ry hands from toil re-lease. Wea-ry eyes now close in sleep; Com-fort give to
dim. p pp e rall.
mead and bower, Si - lent, peace-ful night! Si - lent, peace-ful night!
them that weep, Com - fort, rest, and peace! Com - fort, rest, and peace!

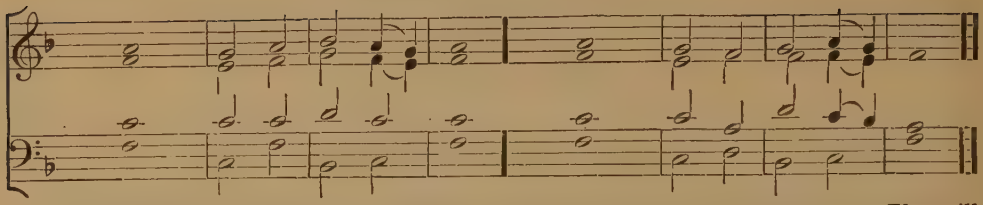
Part V

SONGS OF DEVOTION

No. 1. THE LORD'S PRAYER


STAINER
Slow and sustained.
pp
f
Our Fa - ther who art in heaven, Hal- low - ed be Thy Name. Thy king-dom come.
ff
Thy will be done in earth, as it is in heaven. Give us this day our dai - ly bread.
And for - give us our tres-pas-ses, as we for-give them that tres-pass a -gainst us.
rall.
And lead us not in - to temp-ta- tion, but de-liv - er us from e - vil. A-men.

No. 2. THE LORD'S PRAYER



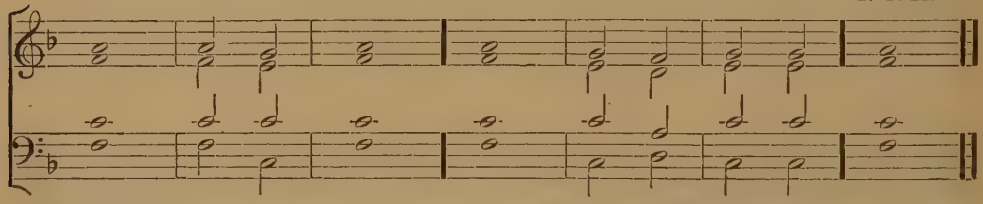
1 Our Father, who art in *heaven,* | hallowed | be Thy | name; || Thy kingdom come, Thy will be *done* in | earth, as it | is in | heaven;

2 Give *us* this | day our | daily | bread; || and forgive us our trespasses, as we for*give* | them that | trespass a- | gainst us.

3 And lead us not into temptation, *but* de- | liver | us from | evil; || for Thine is the kingdom, and the power, *and* the | glory, for- | ever. A- | men.

No. 3. THE LORD'S PRAYER

T. TALLIS



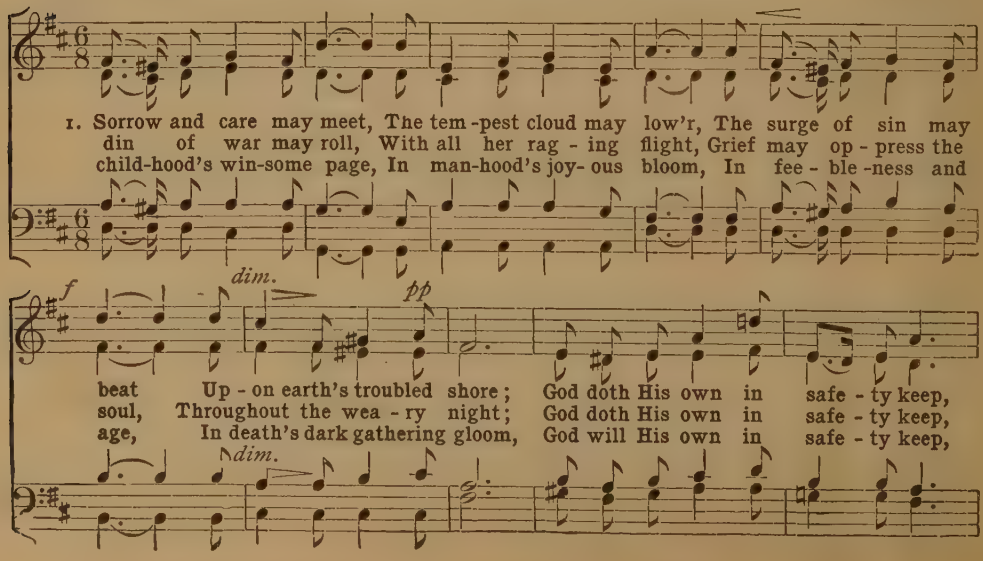
1 Our Father which art in heaven *Hal*lowed | be · Thy | name || Thy Kingdom come, Thy will be *done* in | earth · as it | is · in | heaven.

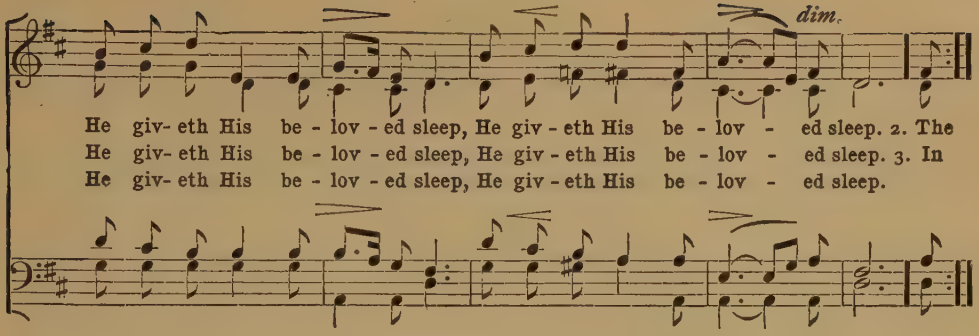
2 Give us this *day* our | dai · ly | bread || And forgive us our *debts* as | we · for | give · our | debtors.

3 And lead us not into temptation, but de*liv*er | us · from | evil || For Thine is the Kingdom, And the power and the *glo*ry for | ev · er | A · — | men.

No. 4. HE GIVETH HIS BELOVED SLEEP

T. C. TILDESLEY FRANZ ABT

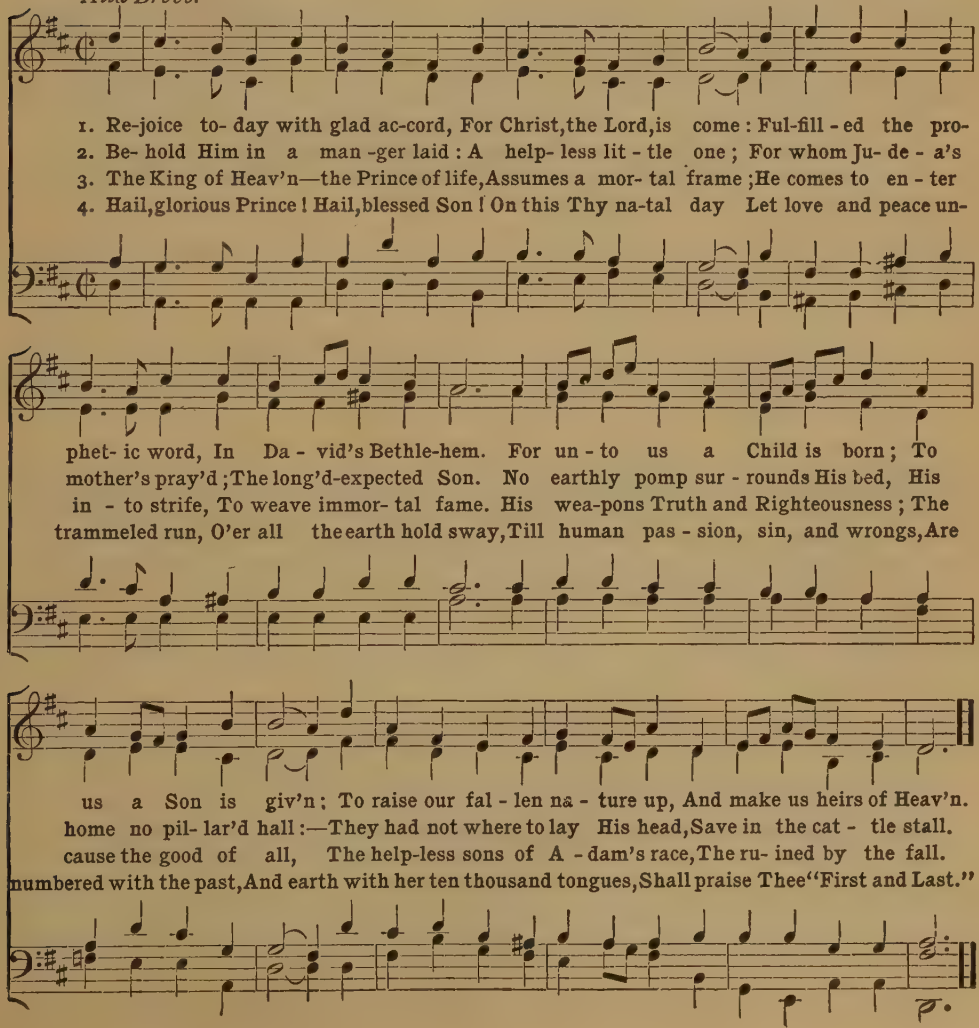

1. Sorrow and care may meet, The tem-pest cloud may low'r, The surge of sin may
din of war may roll, With all her rag-ing flight, Grief may op-press the
child-hood's win-some page, In man-hood's joy-ous bloom, In fee-ble-ness and
dim.
f
pp
beat Up-on earth's troubled shore; God doth His own in safe-ty keep,
soul, Throughout the wea-ry night; God doth His own in safe-ty keep,
age, In death's dark gathering gloom, God will His own in safe-ty keep,
dim.


dim.
He giv- eth His be - lov - ed sleep, He giv - eth His be - lov - ed sleep. 2. The
He giv- eth His be - lov - ed sleep, He giv - eth His be - lov - ed sleep. 3. In
He giv- eth His be - lov - ed sleep, He giv - eth His be - lov - ed sleep.

No. 5. REJOICE TO-DAY

REV. HENRY R. BALDWIN — FRANK TREAT SOUTHWICK

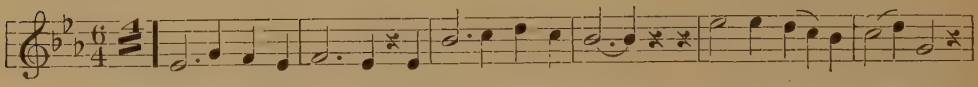
Alla Breve.


1. Re-joice to- day with glad ac-cord, For Christ, the Lord, is come: Ful-fill - ed the pro-
2. Be- hold Him in a man -ger laid: A help- less lit - tle one; For whom Ju- de - a's
3. The King of Heav'n—the Prince of life, Assumes a mor- tal frame; He comes to en - ter
4. Hail, glorious Prince! Hail, blessed Son! On this Thy na-tal day Let love and peace un-
phet- ic word, In Da - vid's Bethle-hem. For un - to us a Child is born; To
mother's pray'd; The long'd-expected Son. No earthly pomp sur - rounds His bed, His
in - to strife, To weave immor- tal fame. His wea-pons Truth and Righteousness; The
trammeled run, O'er all the earth hold sway, Till human pas - sion, sin, and wrongs, Are
us a Son is giv'n; To raise our fal - len na - ture up, And make us heirs of Heav'n.
home no pil- lar'd hall:—They had not where to lay His head, Save in the cat - tle stall.
cause the good of all, The help-less sons of A - dam's race, The ru- ined by the fall.
numbered with the past, And earth with her ten thousand tongues, Shall praise Thee "First and Last."

No. 6. NAZARETH *

UNISON CHORUS WITH ACCOMPANIMENT

H. F. CHORLEY — CHARLES GOUNOD.


1. Tho' poor be the chamber, come here, come and adore; Lo! the Lord of Heaven
Hath to mor-tals giv - en Life for - ev - er-more, Life for-ev - er- more,
(Small notes for close.)
FINE.
Life for-ev-er - more. . .
1. Shepherds who folded your flocks be-side you,
2. Kings from a far land, draw near and behold Him,
3. Wind, to the ce - dars proclaim the joyful story,
Tell what was told by an - gel voi-ces near; To you this night is born He who will
Led by the beam whose warning bade ye come, Your crowns cast down, with robe royal en-
Wave of the sea, the tid -ings bear a - far, The night is gone! behold in all its
1 & 2
guide you Tho' paths of peace to liv - ing wa-ters clear. Tho' poor be the chamber, come
fold Him; Your King descends to earth from brighter home.
glo - ry, All broad and
here, come and a- dore, Lo! the Lord in Heaven, Hath to mortals giv - en
D.S. twice.
3
D. C. al Fine.
Life for-ev - er - more. . . bright ris-es th' eter-nal morn- ing star.

* The piano accompaniment may be had at any music store. Let various combinations of voices be used in different verses of the song.

No. 7. SION *

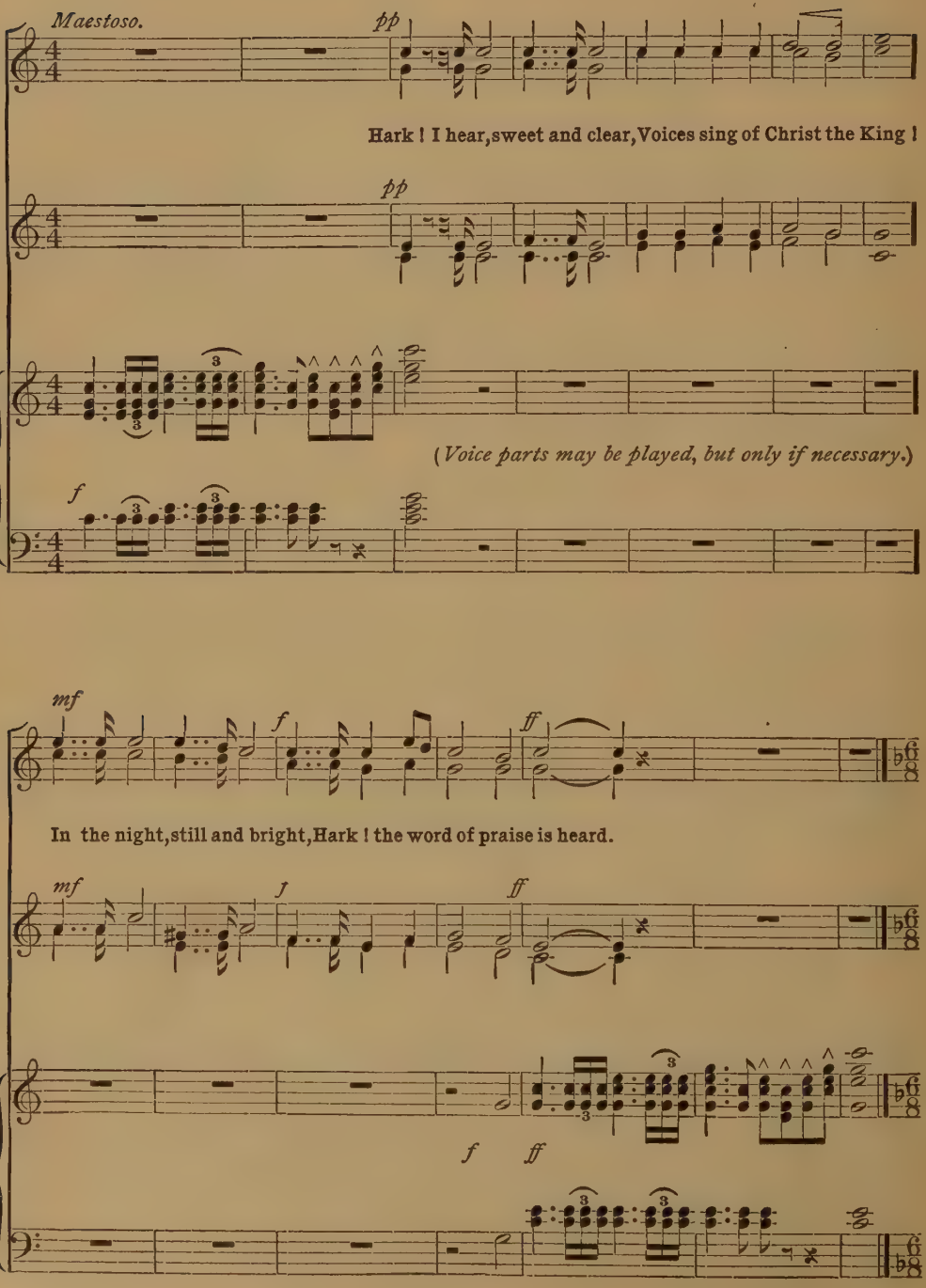
UNISON CHORUS WITH ACCOMPANIMENT

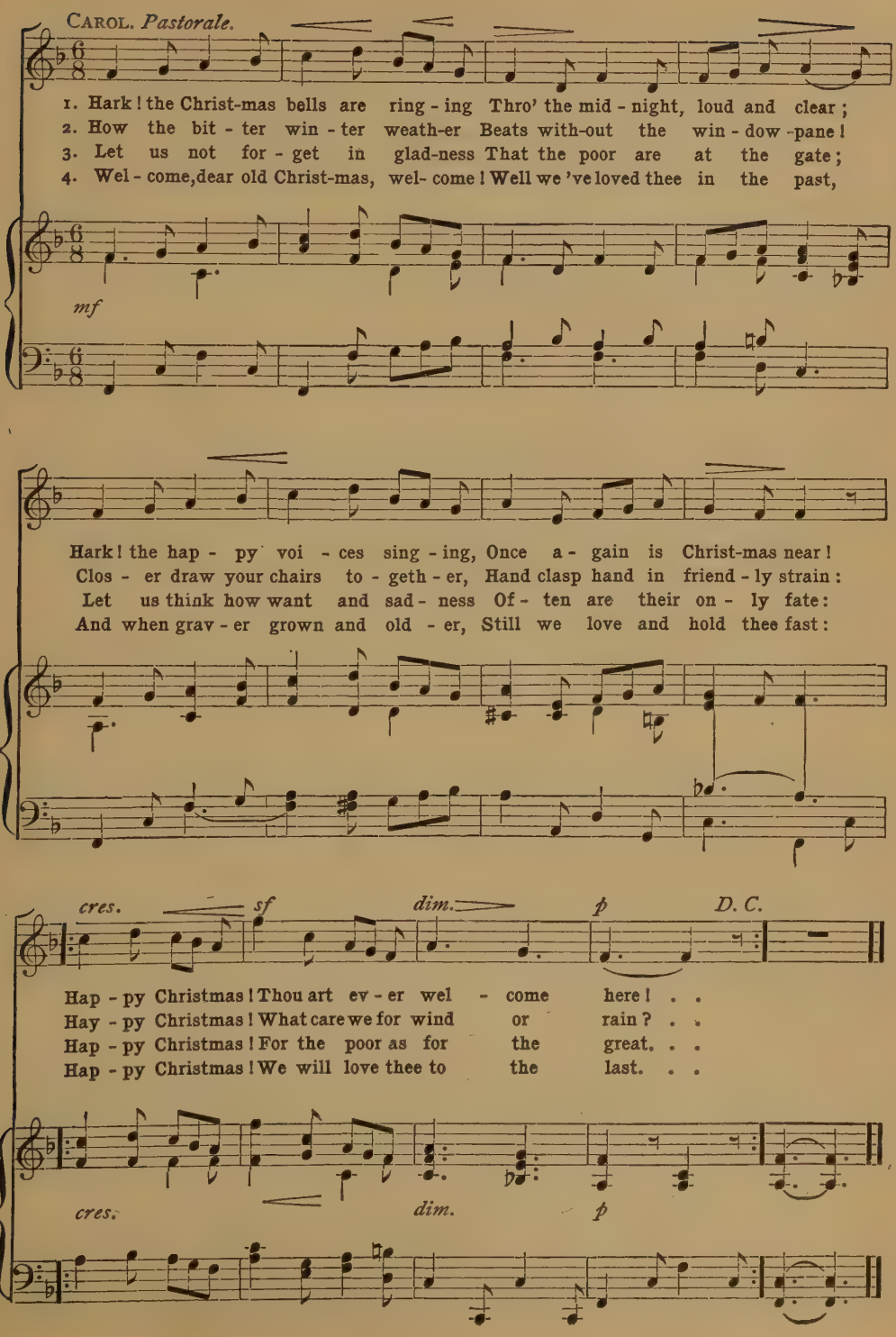
G. CLIFTON BINGHAM PAUL RODNEY

Andantino.
1. There is a Cit - y build - ed Up - on a peace-ful hill, Where
2. Sweet mem'ries of their sing - ing A - cross our dreaming ring, Whilst,
none are ev- er wea - ry, Nor an - y suf - fer ill. Its tow'rs flash bright in the sunlight, Its
ev - er weak and willful, To earthly things we cling. But still our hearts are wait -ing, And
jas-per gates stand wide, And pure are they and ho - ly Who ev - er there a - bide, And
long-ing for that day, Which brings us to that Cit - y As pure of heart as they, Which
rall.
Moderato con espressione.
p
pure are they and ho - ly Who ev - er there a - bide.
brings us to that Cit - y As pure of heart as they.
Af - ter the storm they
Af - ter the storm they
cres.
rest in peace, Where there shall be no night;
Af - ter the toil they find re - lease,
f
mp a tempo.
Af- ter the darkness, light.
End-ed life's weary quest,
Nev - er a-gain to roam,
1 rall.
2
Af-ter the strife at rest,
Af-ter the wand'ring, home.
Af - ter the wand'ring,
cres.
f
home.
Af - ter the wand'ring, af - ter the strife,
Af - ter the wand'ring,
rall.
home. . .
Af - ter the wand'ring, the wan - d'ring,
home.

* This song with piano-forte accompaniment may be obtained at any music store.

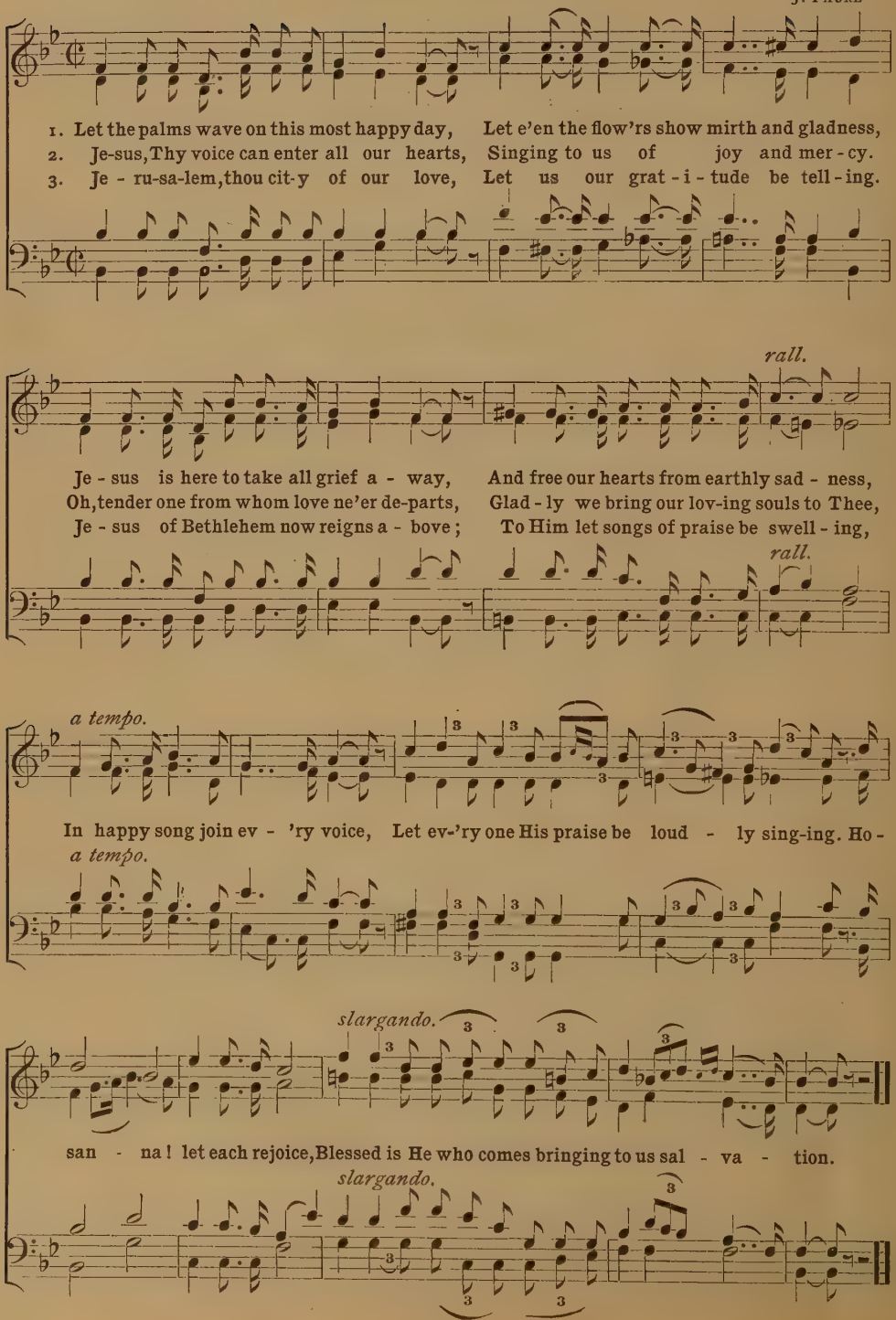
No. 8. CHRISTMAS FANFARE AND CAROL




CAROL. *Pastorale.*
1. Hark! the Christ-mas bells are ring - ing Thro' the mid - night, loud and clear;
2. How the bit - ter win - ter weath-er Beats with-out the win - dow -pane!
3. Let us not for - get in glad-ness That the poor are at the gate;
4. Wel - come, dear old Christ-mas, wel- come! Well we 've loved thee in the past,
mf
Hark! the hap - py voi - ces sing - ing, Once a - gain is Christ-mas near!
Clos - er draw your chairs to - geth - er, Hand clasp hand in friend - ly strain:
Let us think how want and sad - ness Of - ten are their on - ly fate:
And when grav - er grown and old - er, Still we love and hold thee fast:
cres. *sf* *dim.* *p* *D. C.*
Hap - py Christmas! Thou art ev - er wel - come here! . .
Hay - py Christmas! What care we for wind or rain? . .
Hap - py Christmas! For the poor as for the great. . .
Hap - py Christmas! We will love thee to the last. . .
cres. *dim.* *p*

No. 9. THE PALMS

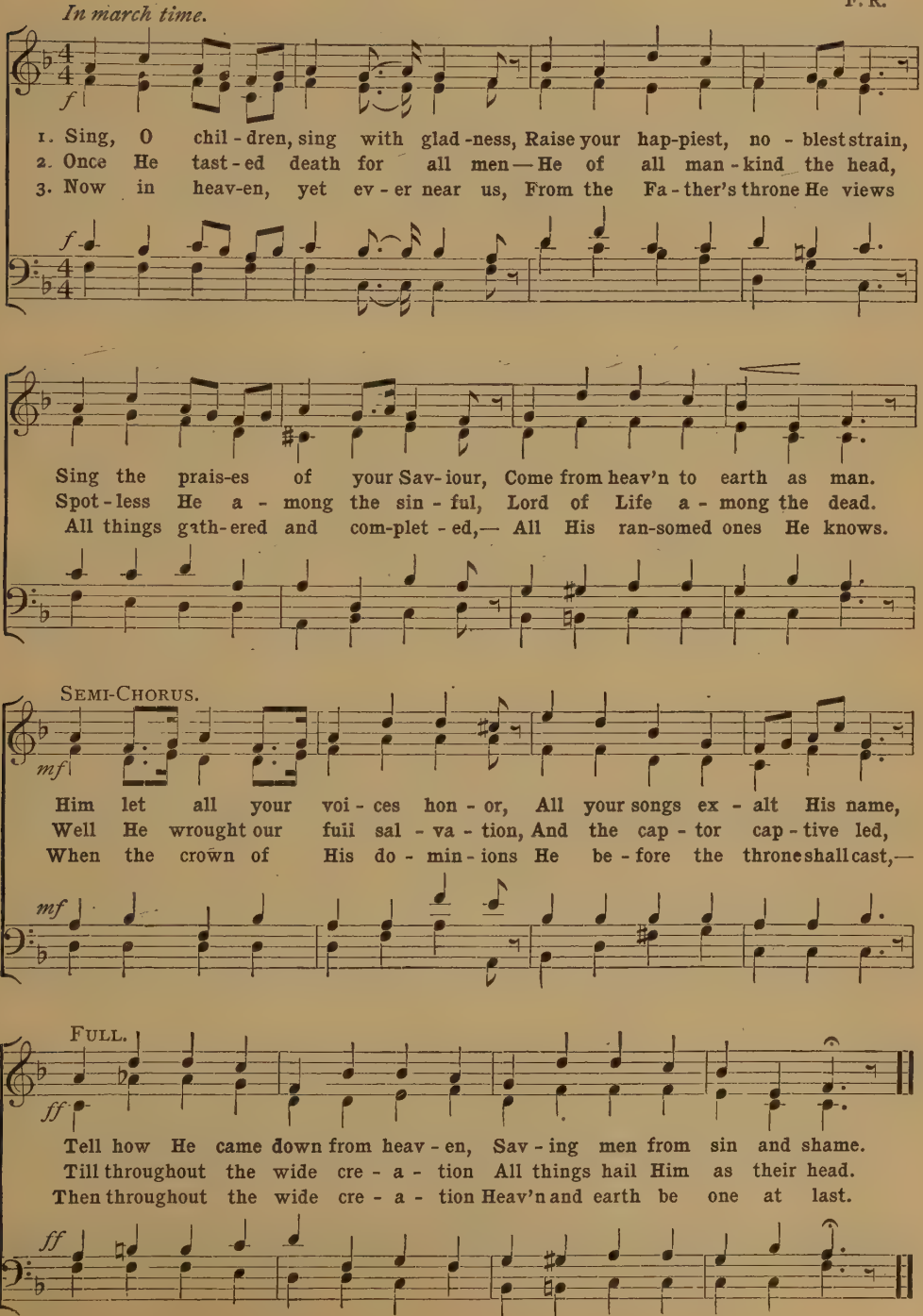
J. FAURE


1. Let the palms wave on this most happy day, Let e'en the flow'rs show mirth and gladness,
2. Je-sus, Thy voice can enter all our hearts, Singing to us of joy and mer-cy.
3. Je-ru-sa-lem, thou cit-y of our love, Let us our grat-i-tude be tell-ing.
rall.
Je-sus is here to take all grief a-way, And free our hearts from earthly sad-ness,
Oh, tender one from whom love ne'er de-parts, Glad-ly we bring our lov-ing souls to Thee,
Je-sus of Bethlehem now reigns a-bove; To Him let songs of praise be swell-ing,
rall.
a tempo.
In happy song join ev-'ry voice, Let ev-'ry one His praise be loud-ly sing-ing. Ho-
a tempo.
slargando.
san-na! let each rejoice, Blessed is He who comes bringing to us sal-va-tion.
slargando.

No. 10. SING, O CHILDREN, SING WITH GLADNESS

CAROL FOR CHRISTMAS.

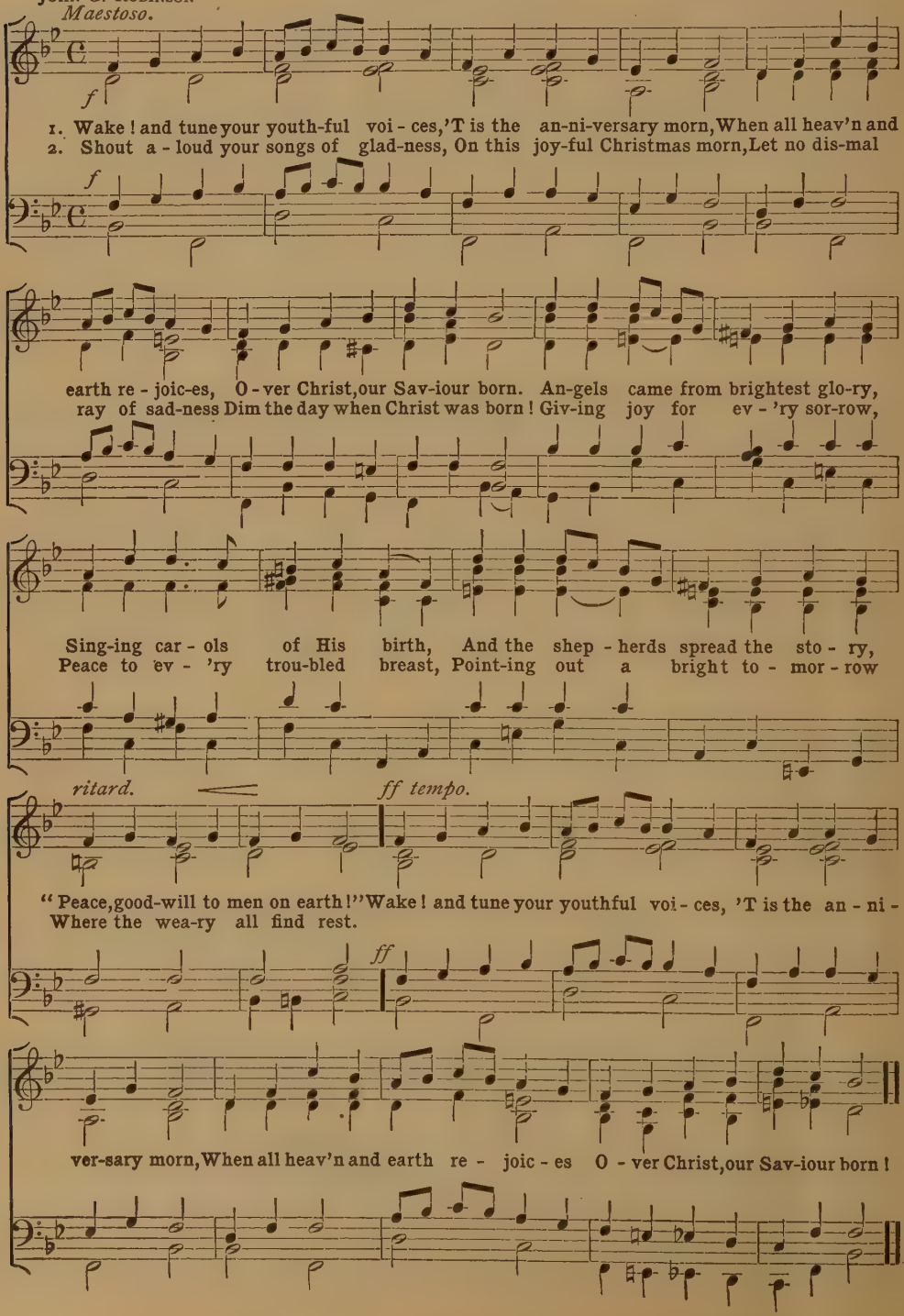
F. R.


In march time.
f
1. Sing, O chil - dren, sing with glad - ness, Raise your hap-piest, no - blest strain,
2. Once He tast - ed death for all men — He of all man - kind the head,
3. Now in heav-en, yet ev - er near us, From the Fa - ther's throne He views
Sing the prais-es of your Sav - iour, Come from heav'n to earth as man.
Spot - less He a - mong the sin - ful, Lord of Life a - mong the dead.
All things gath - ered and com-plet - ed,— All His ran-somed ones He knows.
Semi-Chorus.
mf
Him let all your voi - ces hon - or, All your songs ex - alt His name,
Well He wrought our full sal - va - tion, And the cap - tor cap - tive led,
When the crown of His do - min - ions He be - fore the throne shall cast,—
Full.
ff
Tell how He came down from heav - en, Sav - ing men from sin and shame.
Till throughout the wide cre - a - tion All things hail Him as their head.
Then throughout the wide cre - a - tion Heav'n and earth be one at last.

No. 11. WAKE! AND TUNE YOUR YOUTHFUL VOICES

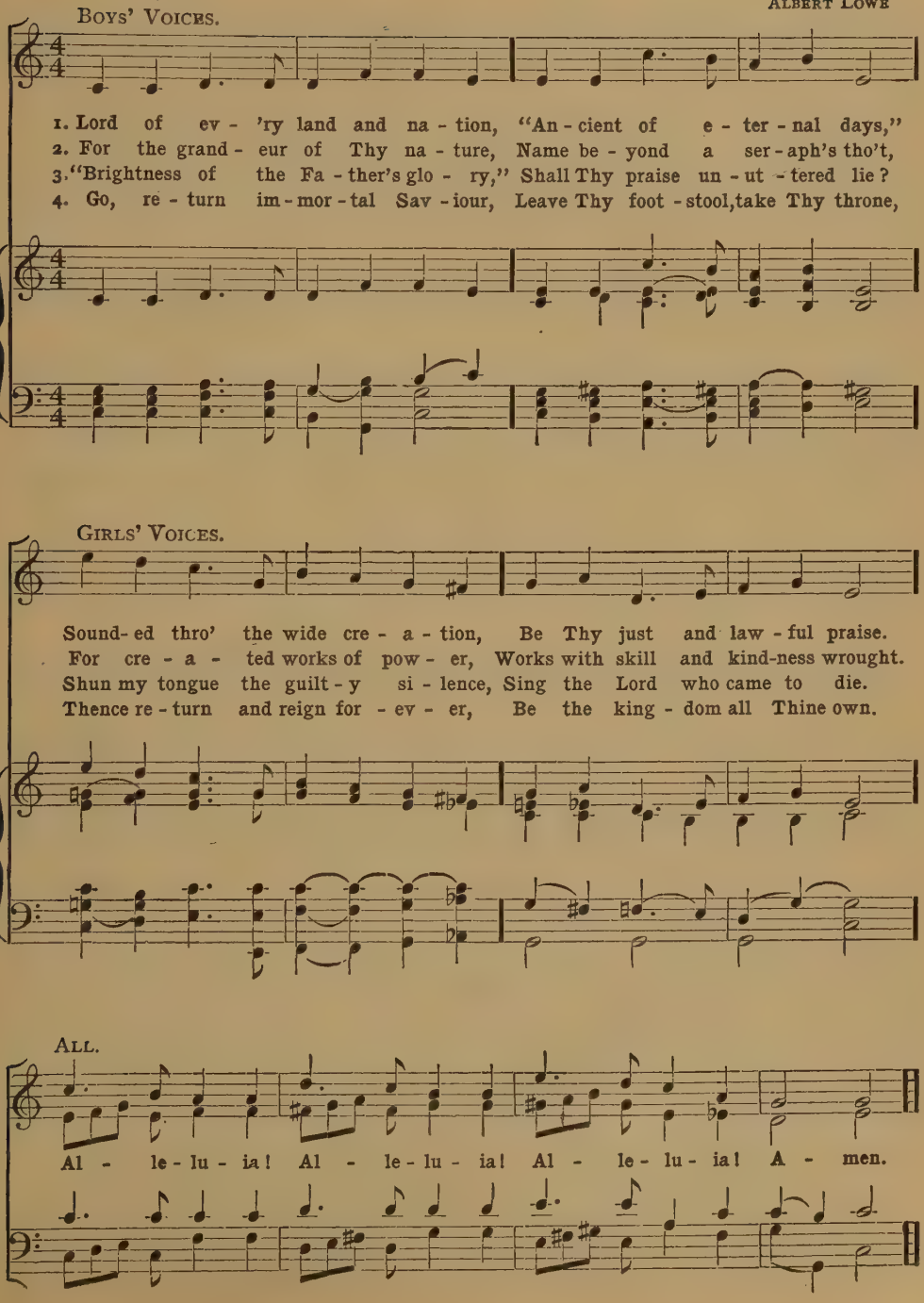
(CHRISTMAS CHORUS.)

JOHN G. ROBINSON — FRANK TREAT SOUTHWICK

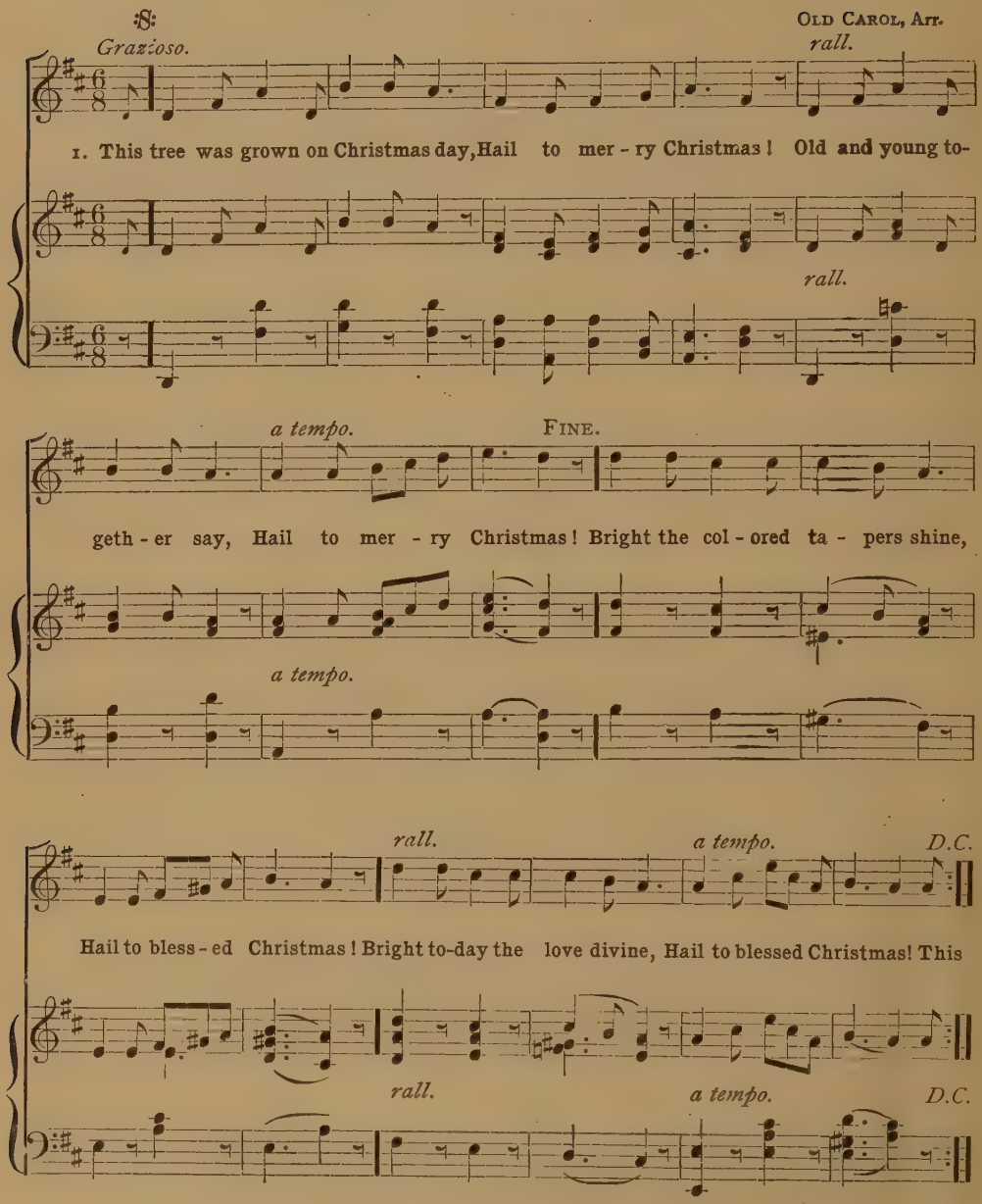

Maestoso.
f
1. Wake! and tune your youth-ful voi - ces, 'T is the an-ni-versary morn, When all heav'n and
2. Shout a - loud your songs of glad-ness, On this joy-ful Christmas morn, Let no dis-mal
earth re - joic-es, O - ver Christ, our Sav-iour born. An-gels came from brightest glo-ry,
ray of sad-ness Dim the day when Christ was born! Giv-ing joy for ev - 'ry sor-row,
Sing-ing car - ols of His birth, And the shep - herds spread the sto - ry,
Peace to ev - 'ry trou-bled breast, Point-ing out a bright to - mor - row
ritard.
ff tempo.
"Peace, good-will to men on earth!" Wake! and tune your youthful voi - ces, 'T is the an - ni -
Where the wea-ry all find rest.
ff
ver-sary morn, When all heav'n and earth re - joic - es O - ver Christ, our Sav-iour born!

No. 12. ALLELUIA

ALBERT LÖWE


Boys' Voices.
1. Lord of ev - 'ry land and na - tion, "An - cient of e - ter - nal days,"
2. For the grand - eur of Thy na - ture, Name be - yond a ser - aph's tho't,
3. "Brightness of the Fa - ther's glo - ry," Shall Thy praise un - ut - tered lie?
4. Go, re - turn im - mor - tal Sav - iour, Leave Thy foot - stool, take Thy throne,
Girls' Voices.
Sound- ed thro' the wide cre - a - tion, Be Thy just and law - ful praise.
For cre - a - ted works of pow - er, Works with skill and kind-ness wrought.
Shun my tongue the guilt - y si - lence, Sing the Lord who came to die.
Thence re - turn and reign for - ev - er, Be the king - dom all Thine own.
All.
Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! A - men.

No. 13. THE CHRISTMAS TREE


Old Carol, Arr.
Grazioso.
rall.
1. This tree was grown on Christmas day, Hail to mer - ry Christmas! Old and young to-
rall.
a tempo.
Fine.
geth - er say, Hail to mer - ry Christmas! Bright the col - ored ta - pers shine,
a tempo.
rall.
a tempo.
D.C.
Hail to bless - ed Christmas! Bright to-day the love divine, Hail to blessed Christmas! This
rall.
a tempo.
D.C.

2 Gifts hang here for every one;
Hail to happy Christmas!
God gave man this day His Son,
Hail to merry Christmas!
Bright and light our Christmas Tree;
Hail to joyful Christmas!

Bright and light our hearts must be,
Hail to joyful Christmas!
Cho. Dance, then, children, dance and sing,
Hail to merry Christmas!
All the merry chorus ring,
Hail to merry Christmas!

No. 14. THE TREES AND THE MASTER

SIDNEY LANIER J. P. MCCASKEY, by per.

Andantino.

1. In- to the woods my Mas- ter went, Clean for-spent, for-spent, In-to the woods my
2. Out of the woods my Mas- ter went—And He was well con- tent, Out of the woods my

espress.

Mas - ter came—Forspent with love and shame, For- spent with love and shame. But the
Mas - ter came—Con-tent with death and shame, Con-tent with death and shame. When

espress.

ol - ives they were not blind to Him; The lit - tle gray leaves were kind to Him;
Death and Shame would woo Him last, From un - der the trees they drew Him last,

cres. *rall.* *dim.*

The thorn tree had a mind to Him, When in - to the woods He came,
'T was on a tree they slew Him last, When out of the woods He came,

cres. *rall.* *dim.*

Andante religioso. *rall.*

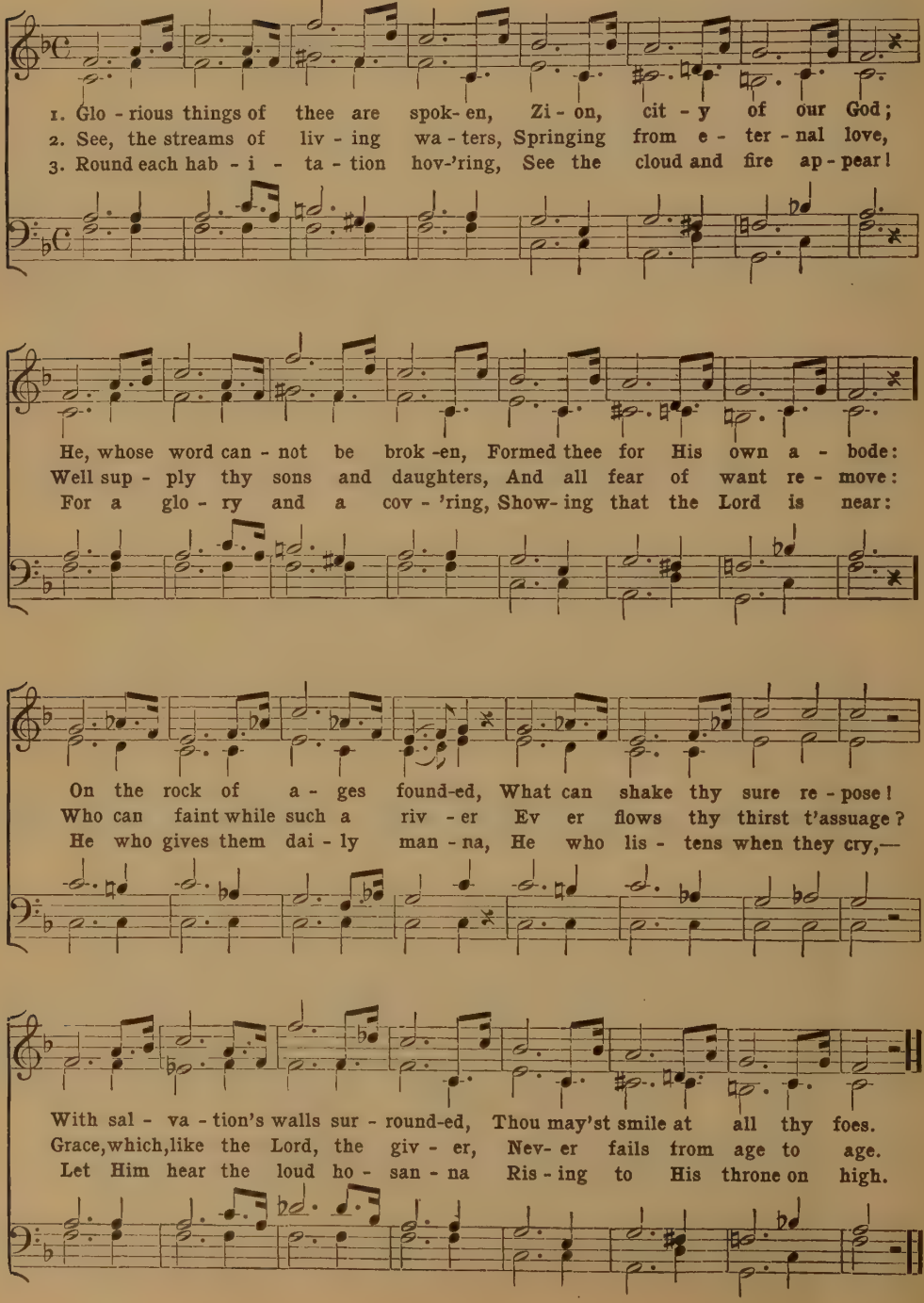
When in - to the woods He came, When in - to the woods He . . came.
When out of the woods He came, When out of the woods He . . came.

rall.

No. 15. GLORIOUS THINGS ARE SPOKEN

Rev. JOHN NEWTON.

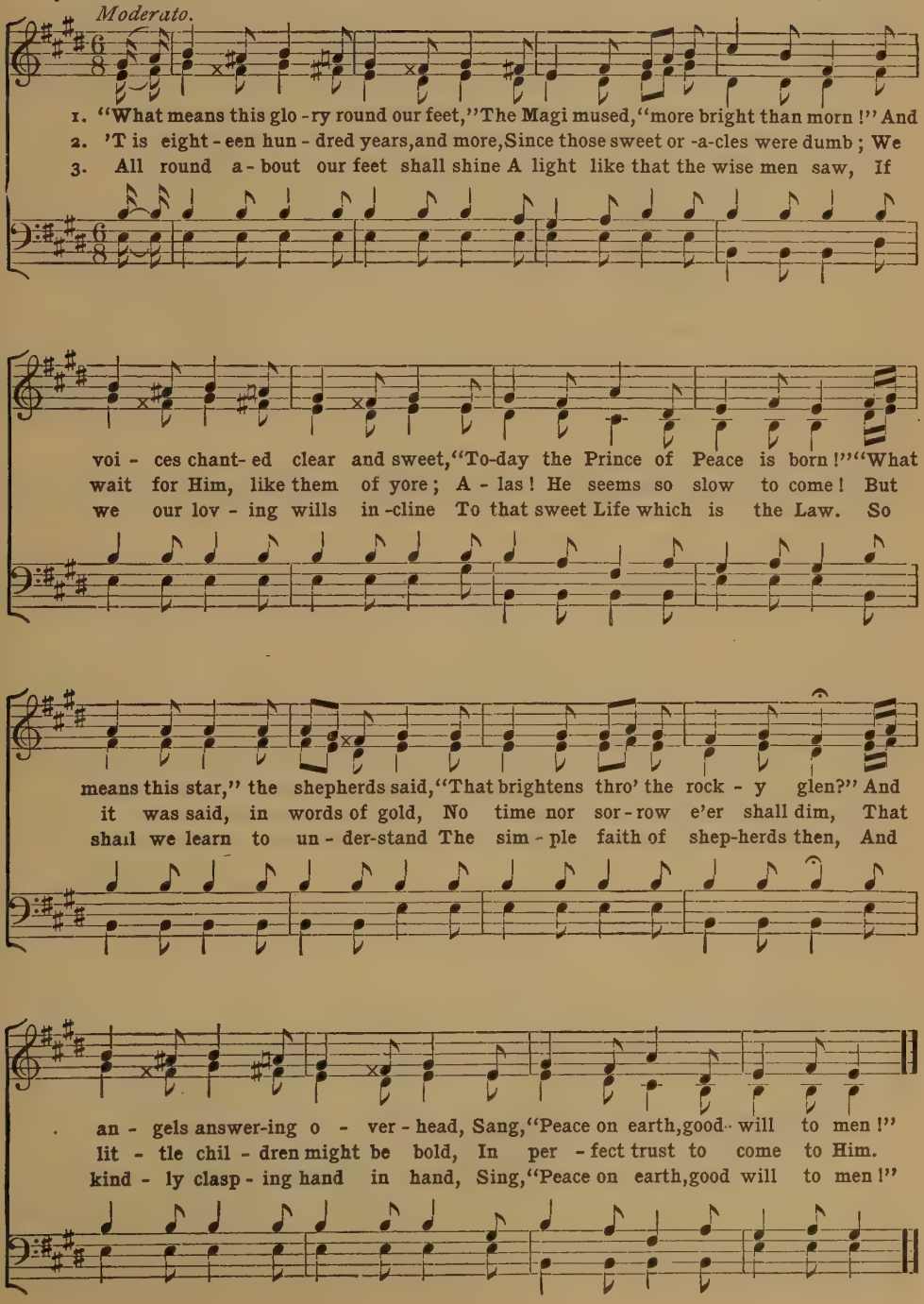
ROSSINI
From "THE STABAT MATER"


1. Glo - rious things of thee are spok- en, Zi - on, cit - y of our God;
2. See, the streams of liv - ing wa - ters, Springing from e - ter - nal love,
3. Round each hab - i - ta - tion hov-'ring, See the cloud and fire ap - pear!
He, whose word can - not be brok -en, Formed thee for His own a - bode:
Well sup - ply thy sons and daughters, And all fear of want re - move:
For a glo - ry and a cov - 'ring, Show- ing that the Lord is near:
On the rock of a - ges found-ed, What can shake thy sure re - pose!
Who can faint while such a riv - er Ev er flows thy thirst t'assuage?
He who gives them dai - ly man - na, He who lis - tens when they cry,—
With sal - va - tion's walls sur - round-ed, Thou may'st smile at all thy foes.
Grace, which, like the Lord, the giv - er, Nev- er fails from age to age.
Let Him hear the loud ho - san - na Ris - ing to His throne on high.

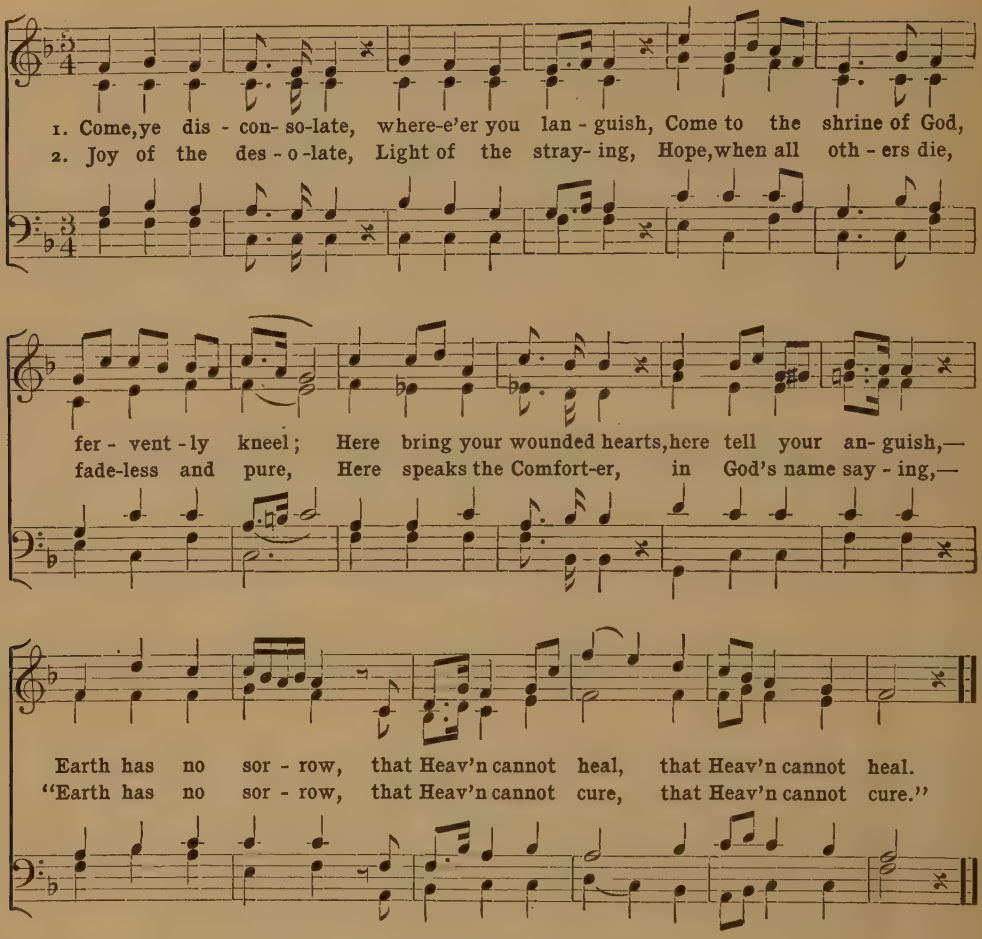
No. 16. PEACE ON EARTH

J. R. LOWELL DONIZETTI

Moderato.


1. "What means this glo - ry round our feet," The Magi mused, "more bright than morn!" And
2. 'T is eight - een hun - dred years, and more, Since those sweet or - a-cles were dumb; We
3. All round a - bout our feet shall shine A light like that the wise men saw, If
voi - ces chant- ed clear and sweet, "To-day the Prince of Peace is born!" "What
wait for Him, like them of yore; A - las! He seems so slow to come! But
we our lov - ing wills in -cline To that sweet Life which is the Law. So
means this star," the shepherds said, "That brightens thro' the rock - y glen?" And
it was said, in words of gold, No time nor sor - row e'er shall dim, That
shall we learn to un - der-stand The sim - ple faith of shep-herds then, And
an - gels answer-ing o - ver - head, Sang, "Peace on earth, good- will to men!"
lit - tle chil - dren might be bold, In per - fect trust to come to Him.
kind - ly clasp - ing hand in hand, Sing, "Peace on earth, good will to men!"

No. 17. COME, YE DISCONSOLATE

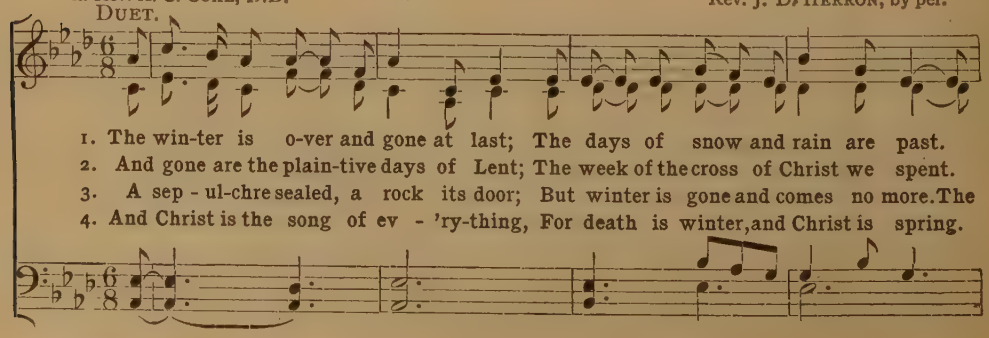

1. Come, ye dis - con- so-late, where-e'er you lan - guish, Come to the shrine of God,
2. Joy of the des - o -late, Light of the stray- ing, Hope, when all oth - ers die,
fer - vent - ly kneel; Here bring your wounded hearts, here tell your an- guish,—
fade-less and pure, Here speaks the Comfort-er, in God's name say - ing,—
Earth has no sor - row, that Heav'n cannot heal, that Heav'n cannot heal.
"Earth has no sor - row, that Heav'n cannot cure, that Heav'n cannot cure."

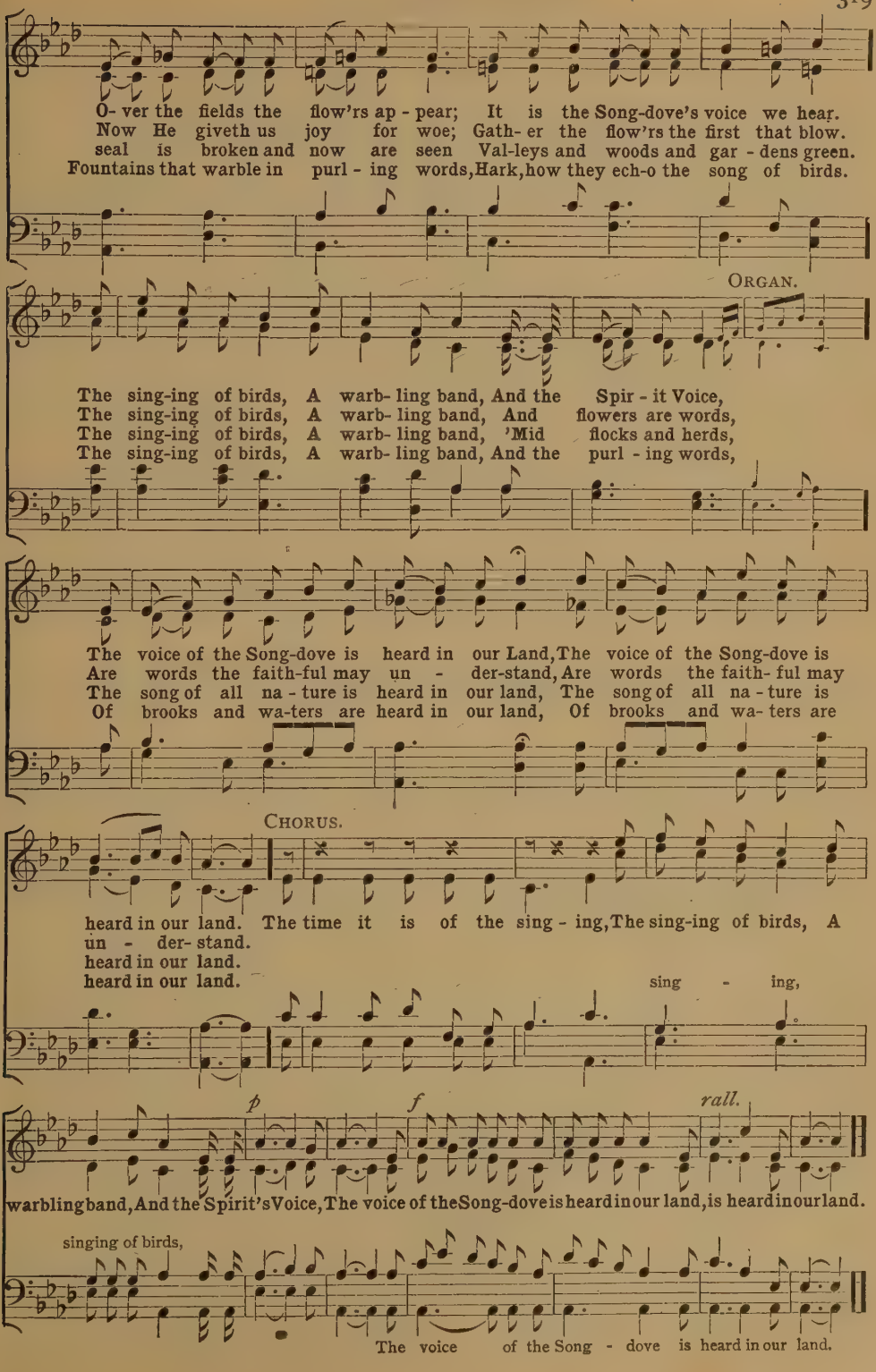
No. 18. THE BIRD SONG

CAROL FOR EASTER

Rt. Rev. A. C. Coxe, D.D. Rev. J. D. Herron, by per.

DUET.

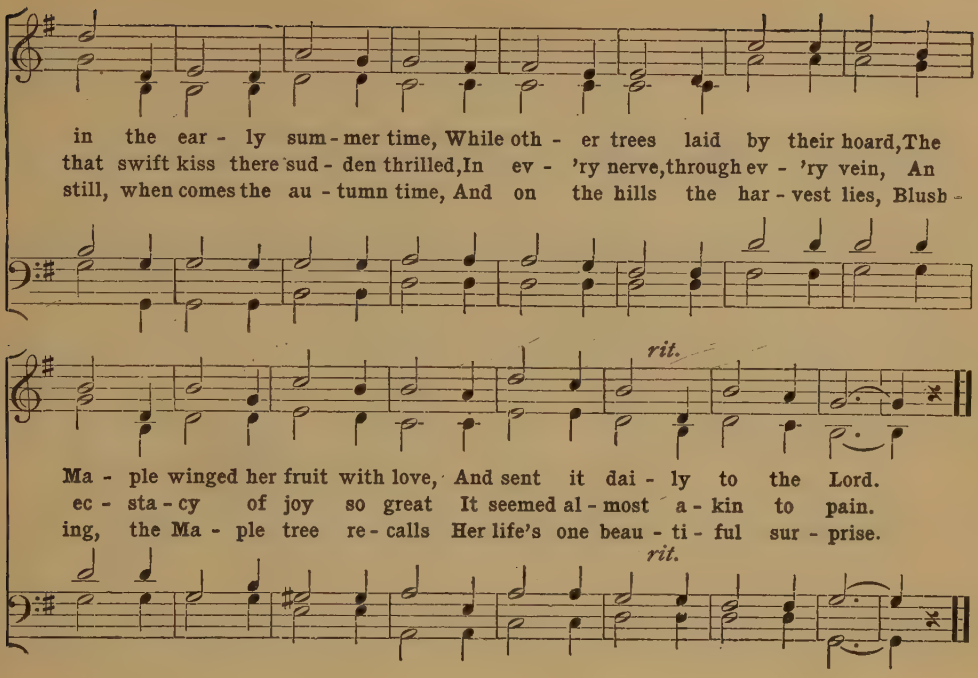

1. The win-ter is o-ver and gone at last; The days of snow and rain are past.
2. And gone are the plain-tive days of Lent; The week of the cross of Christ we spent.
3. A sep - ul-chre sealed, a rock its door; But winter is gone and comes no more. The
4. And Christ is the song of ev - 'ry-thing, For death is winter, and Christ is spring.


O- ver the fields the flow'rs ap - pear; It is the Song-dove's voice we hear.
Now He giveth us joy for woe; Gath- er the flow'rs the first that blow.
seal is broken and now are seen Val-leys and woods and gar - dens green.
Fountains that warble in purl - ing words, Hark, how they ech-o the song of birds.
ORGAN.
The sing-ing of birds, A warb- ling band, And the Spir - it Voice,
The sing-ing of birds, A warb- ling band, And flowers are words,
The sing-ing of birds, A warb- ling band, 'Mid flocks and herds,
The sing-ing of birds, A warb- ling band, And the purl - ing words,
The voice of the Song-dove is heard in our Land, The voice of the Song-dove is
Are words the faith-ful may un - der-stand, Are words the faith- ful may
The song of all na - ture is heard in our land, The song of all na - ture is
Of brooks and wa-ters are heard in our land, Of brooks and wa- ters are
CHORUS.
heard in our land. The time it is of the sing - ing, The sing-ing of birds, A
un - der- stand.
heard in our land.
heard in our land.
sing - ing,
p
f
rall.
warbling band, And the Spirit's Voice, The voice of the Song-dove is heard in our land, is heard in our land.
singing of birds,
The voice of the Song - dove is heard in our land.

No. 19. THE BLUSHING MAPLE TREE

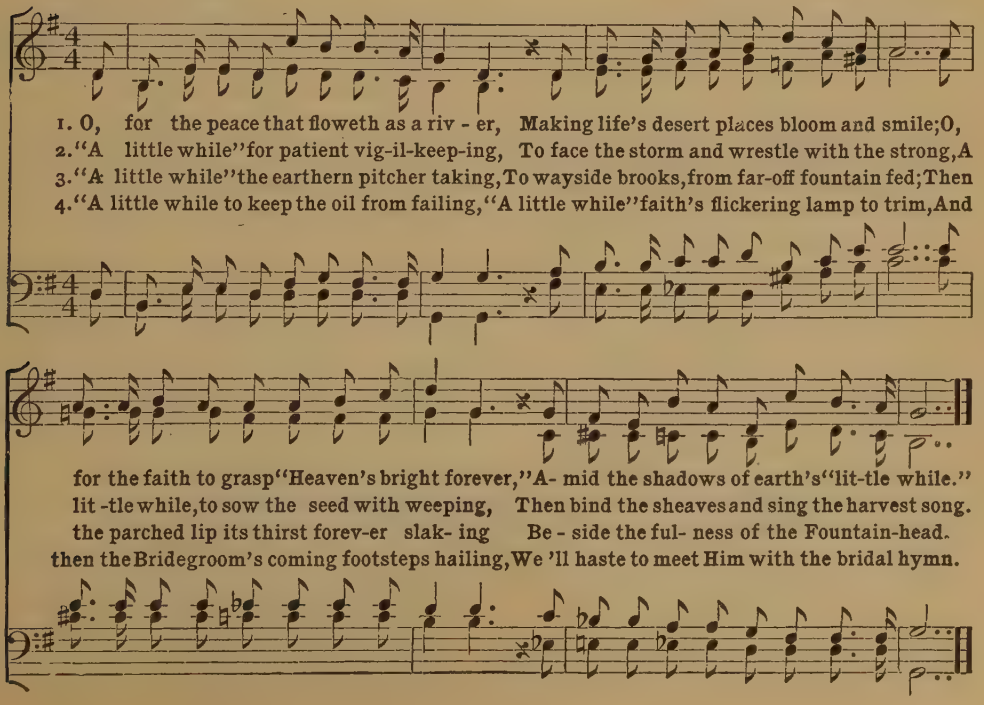
HAMILTON AÏDÈ J. P. MCCASKEY, by per.

1. When on the world's first har- vest day, The for - est trees be - fore the Lord Laid
2. There ran thro' all the leaf - y wood A mur - mur and a scorn - ful smile, But
3. And there be- fore the for - est trees, Blushing and pale by turns she stood; In
down their au - tumn of - fer - ings Of fruit in sun- shine stored, The Ma - ple
si - lent still the Ma - ple stood, And looked to God the while. And then, while
ev - 'ry leaf, now red and gold, She knew the kiss of God, And still, when
on - ly, of them all, Be- fore the world's great har-vest King, With emp - ty hands and
fell on earth a hush, So great it seemed like death to be, From His white throne the
comes the au - tumn time, And on the hills the har - vest lies, Blushing, the Ma - ple
calando.
si - lent stood She had no of - fer - ing to bring; For . . .
might - y Lord Stooped down and kissed the Ma - ple tree; At . . .
tree re - calls— Her life's one beau - ti - ful sur- prise; And . . .


in the ear - ly sum - mer time, While oth - er trees laid by their hoard, The
that swift kiss there sud - den thrilled, In ev - 'ry nerve, through ev - 'ry vein, An
still, when comes the au - tumn time, And on the hills the har - vest lies, Blush -
rit.
Ma - ple winged her fruit with love, And sent it dai - ly to the Lord.
ec - sta - cy of joy so great It seemed al - most a - kin to pain.
ing, the Ma - ple tree re - calls Her life's one beau - ti - ful sur - prise.
rit.

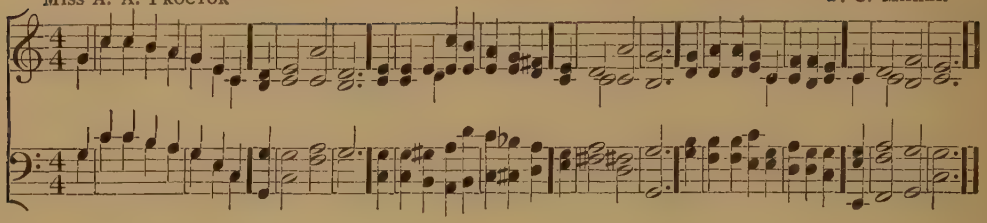
No. 20. A LITTLE WHILE

Mrs. JANE CREWDSON — Rev. J. D. HERRON, by per.


1. O, for the peace that floweth as a riv - er, Making life's desert places bloom and smile; O,
2. "A little while" for patient vig-il-keep-ing, To face the storm and wrestle with the strong, A
3. "A little while" the earthern pitcher taking, To wayside brooks, from far-off fountain fed; Then
4. "A little while to keep the oil from failing, "A little while" faith's flickering lamp to trim, And
for the faith to grasp "Heaven's bright forever," A - mid the shadows of earth's "lit-tle while."
lit - tle while, to sow the seed with weeping, Then bind the sheaves and sing the harvest song.
the parched lip its thirst forev-er slak- ing Be - side the ful- ness of the Fountain-head.
then the Bridegroom's coming footsteps hailing, We 'll haste to meet Him with the bridal hymn.

No. 21. WENTWORTH

MISS A. A. PROCTOR F. C. MAKER



1 Dear Lord, I thank Thee, Who hast made
The earth so bright,
So full of splendor and of joy,
Beauty and light;
So many glorious things are here,
Noble and right.

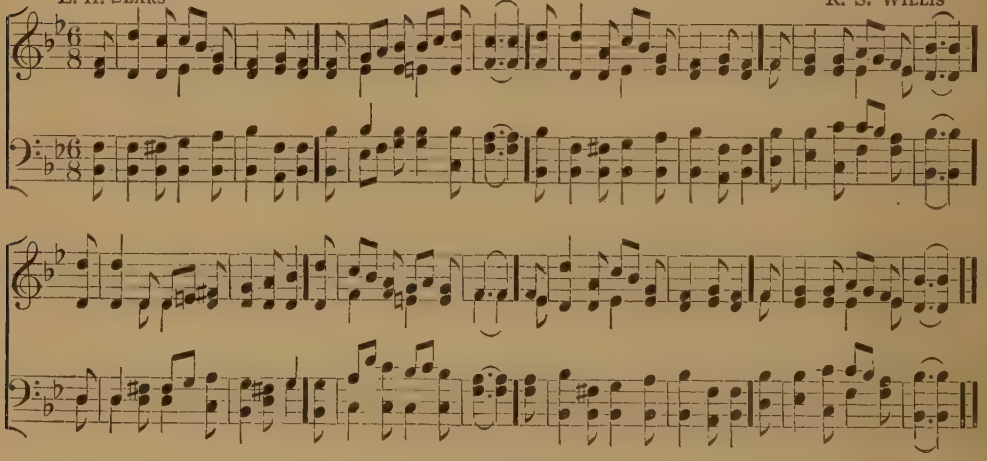
2 I thank Thee, too, that Thou hast made
Joy to abound;
So many gentle thoughts and deeds
Circling us round;
That in the darkest spot of earth
Some love is found.

3 I thank Thee, Lord, that Thou hast kept
The best in store;
I have enough, yet not too much,
To long for more;
A yearning for a deeper peace
Not known before.

4 I thank Thee, Lord, that here our souls,
Though amply blest,
Can never find, although they seek,
A perfect rest,—
Nor ever shall, until they lean
On Jesus' breast.

No. 22. WILLIS

E. H. SEARS R. S. WILLIS



1 It came upon the midnight clear,
That glorious song of old,
From angels bending near the earth,
To touch their harps of gold:
"Peace on the earth, good will to men
From heaven's all gracious King;"
The world in solemn stillness lay
To hear the angels sing.

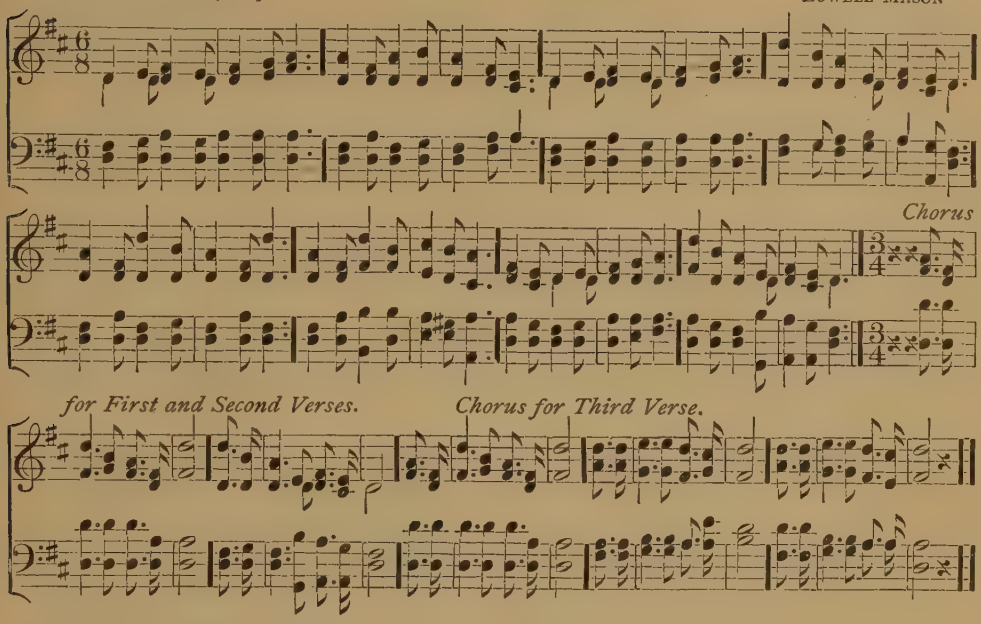
2 Still through the cloven skies they come,
With peaceful wings unfurled;
And still their heavenly music floats
O'er all the weary world:
Above its sad and lowly plains
They bend on hovering wing,
And ever o'er its Babel sounds
The blessèd angels sing.

3 O ye, beneath life's crushing load,
Whose forms are bending low,
Who toil along the climbing way,
With painful steps and slow!
Look now, for glad and golden hours
Come swiftly on the wing;
O rest beside the weary road,
And hear the angels sing.

4 For lo, the days are hastening on,
By prophets seen of old,
When with the ever-circling years
Shall come the time foretold,
When the new heav'n and earth shall own
The Prince of Peace their King,
And the whole world send back the song
Which now the angels sing.

No. 23. WATCHMAN, TELL US OF THE NIGHT

Sir JOHN BOWRING, 1825 LOWELL MASON



1 Watchman, tell us of the night,
What its signs of promise are.
Traveler, o'er yon mountain height
See that glory-beaming star;
Watchman, does its beauteous ray
Aught of hope and joy foretell?
Traveler, yes, it brings the day,
Promised day of Israel.
Traveler, yes, it brings the day,
Promised day of Israel.

2 Watchman, tell us of the night;
Higher yet that star ascends.
Traveler, darkness takes its flight,
Peace and truth its course portends.
Watchman, will its beams alone
Gild the spot that gave them birth.
Traveler, ages are its own;
See, it bursts o'er all the earth.
Traveler, ages are its own;
See, it bursts o'er all the earth.

3 Watchman, tell us of the night,
For the morning seems to dawn.
Traveler, darkness takes it flight,
Doubt and terror are withdrawn.
Watchman, let thy wanderings cease,
Hie thee to thy quiet home;
Traveler, lo! the Prince of Peace,
Lo! the Son of God is come.
Traveler, Lo! the Prince of Peace,
Lo! the Son of God is come,
Lo! the Son of God is come.

No. 24. RATHBUN

CHARLES WESLEY ITHAMAR CONKEY

1 Hail! Thou long expected Jesus,
Born to set Thy people free:
From our sins and fears release us,
Let us find our rest in Thee.

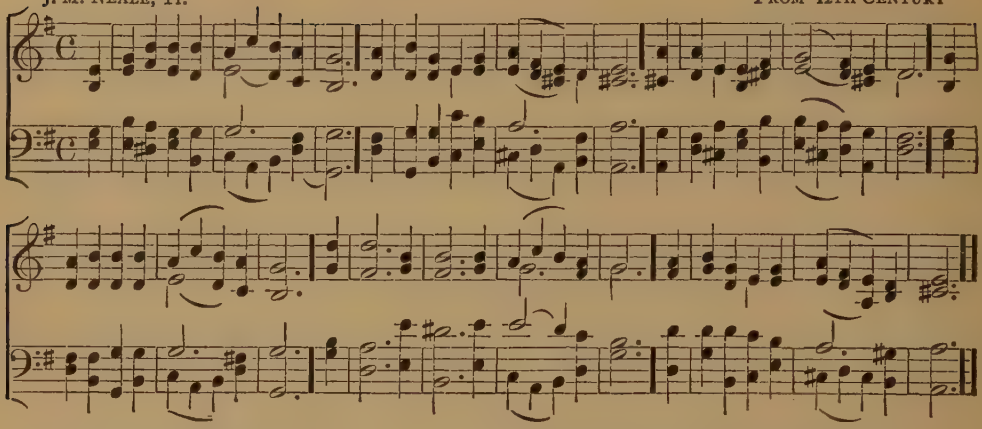
2 Israel's strength and consolation,
Hope of all the saints Thou art;
Long desired of ev'ry nation,
Joy of ev'ry waiting heart.

3 Born Thy people to deliver,
Born a child, yet God our King,
Born to reign in us forever,
Now Thy gracious kingdom bring.

4 By Thine own eternal Spirit,
Rule in all our hearts alone;
By Thine all sufficient merit,
Raise us to Thy glorious throne.

No. 25. O COME, EMMANUEL

J. M. NEALE, Tr. FROM 12TH CENTURY



1 O come, O come, Emmanuel,
And ransom captive Israel
That mourns in lonely exile here
Until the Son of God appear.
Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel!

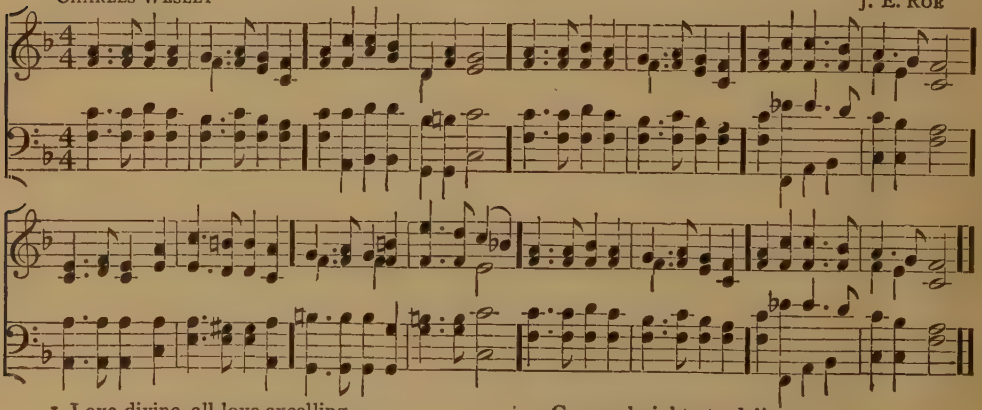
2 O come, Thou Dayspring, come and cheer
Our spirits by Thine Advent here;
Disperse the gloomy clouds of night,
And death's dark shadows put to flight.
Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel!

3 O come, Thou Key of David, come,
And open wide our heavenly home;
Make safe the way that leads on high,
And close the path to misery.
Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel!

4 O come, O come, Thou Lord of might,
Who to Thy tribes, on Sinai's height,
In ancient times didst give the law,
In cloud, and majesty, and awe.
Rejoice! Rejoice! Emmanuel
Shall come to Thee, O Israel!

No. 26. WESTON

CHARLES WESLEY J. E. ROE



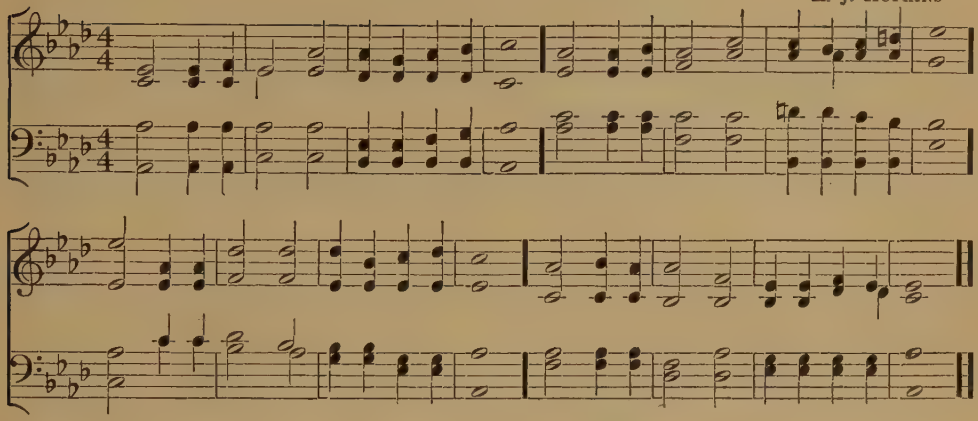
1 Love divine, all love excelling,—
Joy of heaven, to earth come down!
Fix in us Thy humble dwelling,
All Thy faithful mercies crown:
Jesus, Thou art all compassion,
Pure, unbounded love Thou art;
Visit us with Thy salvation,
Enter every trembling heart.

2 Breathe, O breathe Thy loving Spirit
Into every troubled breast!
Let us all in Thee inherit,
Let us find the promised rest:
Come, almighty to deliver,
Let us all Thy life receive!
Speedily return, and never,
Never more Thy temples leave!

3 Finish then Thy new creation,
Pure, unspotted may we be:
Let us see our whole salvation
Perfectly secured by Thee.
Changed from glory into glory,
Till in heaven we take our place;
Till we cast our crowns before Thee,
Lost in wonder, love, and praise.

No. 27. PARTING HYMN

E. J. HOPKINS



1 Saviour, again to Thy dear name we raise
With one accord our parting hymn of praise;
We stand to bless Thee ere our worship cease,
Then, lowly kneeling, wait Thy word of peace.

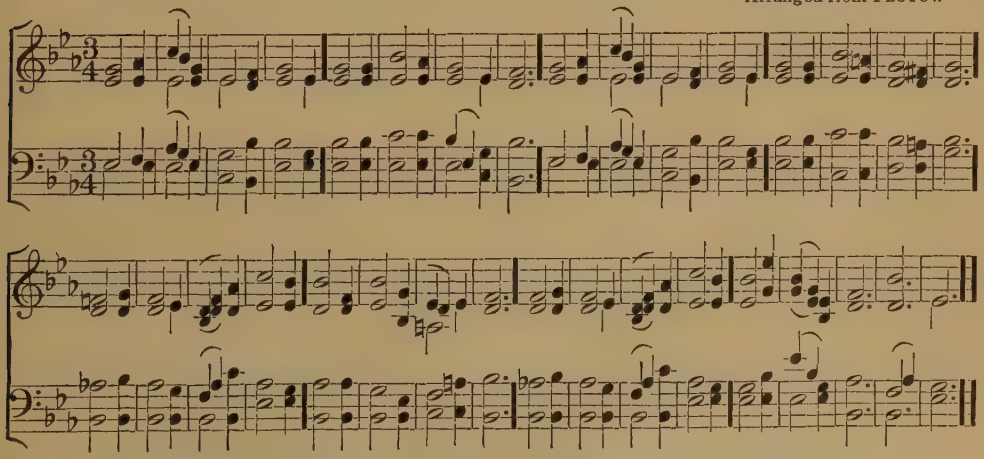
2 Grant us Thy peace upon our homeward way;
With Thee began, with Thee shall end the day;
Guard Thou the lips from sin, the hearts from shame,
That in this house have called upon Thy name.

3 Grant us Thy peace, Lord, through the coming night,
Turn Thou for us its darkness into light;
From harm and danger keep Thy children free,
For dark and light are both alike to Thee.

4 Grant us Thy peace throughout our earthly life,
Our balm in sorrow, and our stay in strife;
Then, when Thy voice shall bid our conflict cease,
Call us, O Lord, to Thine eternal peace.

No. 28. LORD, WITH GLOWING HEART

Arranged from FLOTOW

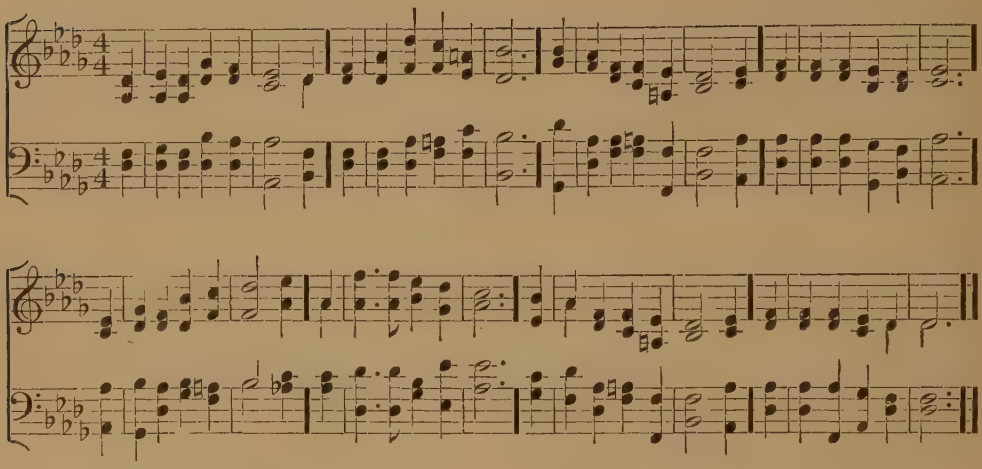


1 Lord, with glowing heart I'd praise Thee
For the bliss Thy love bestows;
For the pardoning grace that saves me,
And the peace that from it flows;
Help, O God, my weak endeavor,
This dull soul to rapture raise;
Thou must light the flame, or never
Can my love be warmed to praise.

2 Lord, this bosom's ardent feeling
Vainly would my lips express:
Low before Thy footstool kneeling,
Deign Thy suppliant's prayer to bless;
Let Thy grace my soul's chief treasure
Love's pure flame within me raise;
And since words can never measure,
Let my life show forth Thy praise.

No. 29. JERUSALEM THE GOLDEN

St. Bernard, A.D. 1150. Neale, Tr. — Alexander Ewing



1 Jerusalem the golden!
With milk and honey blest,
Beneath thy contemplation
Sink heart and voice oppress'd.
I know not — oh, I know not,
What joys await me there,
What radiancy of glory,
What bliss beyond compare.

2 They stand, those halls of Zion,
All jubilant with song,
And bright with many an angel,
And all the martyr throng.
There is the throne of David,
And there from toil released,
The shout of them that triumph,
The song of them that feast.

3 And they who with their Leader,
Have conquered in the fight,
Forever, and forever,
Are clad in robes of white.
Oh, land that see'st no sorrow!
Oh, state that fear'st no strife!
Oh, royal land of flowers!
Oh, realm and home of life!

4 Oh, sweet and blessed country,
The home of God's elect!
Oh, sweet and blessed country,
That eager hearts expect!
Jesus, in mercy bring us
To that dear land of rest;
Who art, with God the Father,
And Spirit ever blest.

No 30. SEYMOUR

G. W. Doane — Weber

1 Softly now the light of day,
Fades upon my sight away;
Free from care, from labor free,
Lord, I would commune with Thee.

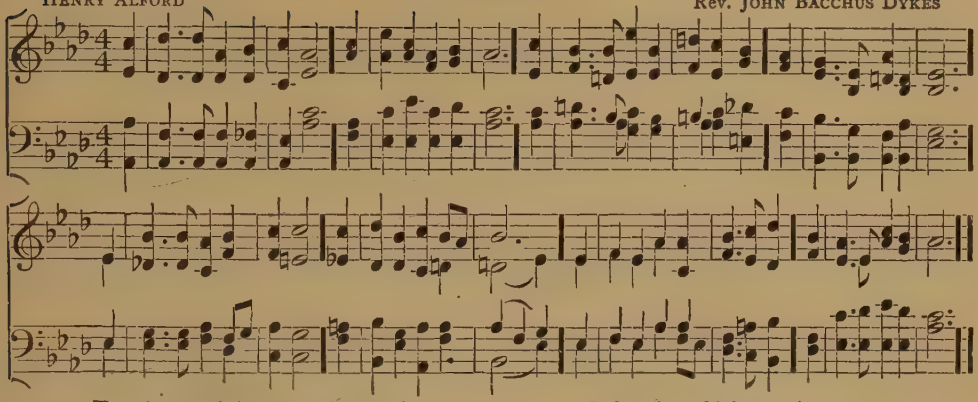
2 Thou, whose all-pervading eye,
Naught escapes,— without, within,—
Pardon each infirmity,
Open fault and secret sin.

3 Soon, for me, the light of day
Shall forever pass away;
Then, from sin and sorrow free,
Take me, Lord, to dwell with Thee.

4 Thou, who, sinless, yet hast known
All of man's infirmity;
Then from Thine eternal throne,
Jesus, look with pitying eye.

No. 31. ALFORD

HENRY ALFORD — Rev. JOHN BACCHUS DYKES



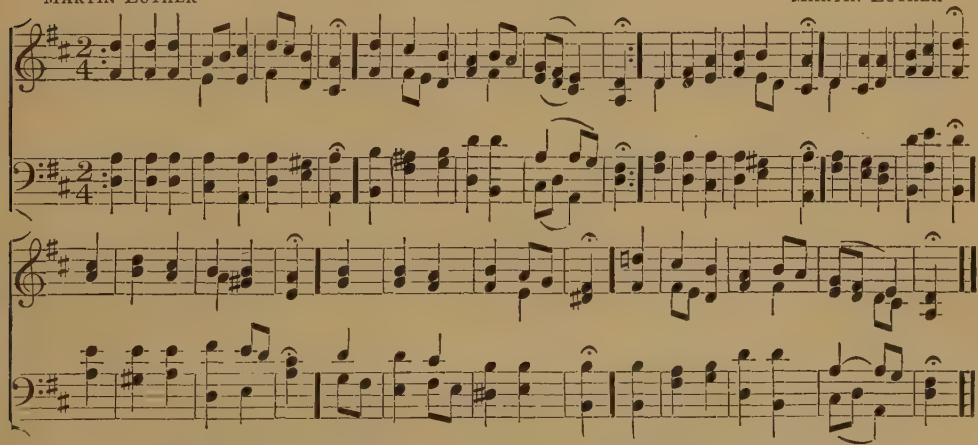
1 Ten thousand times ten thousand,
In sparkling raiment bright,
The armies of the ransomed saints
Throng up the steeps of light:
'T is finished, all is finished,
Their fight with death and sin:
Fling open wide the golden gates,
And let the victors in.

2 What rush of hallelujahs
Fills all the earth and sky!
What ringing of a thousand harps
Bespeaks the triumph nigh!
O day, for which creation
And all its tribes were made!
O joy, for all its former woes
A thousand fold repaid!

3 O then what raptured greetings
On Canaan's happy shore,
What knitting severed friendships up,
Where partings are no more!
Then eyes with joy shall sparkle,
That brimmed with tears of late,
Orphans no longer fatherless,
Nor widows desolate.

No. 32. EIN' FESTE BURG

MARTIN LUTHER — MARTIN LUTHER



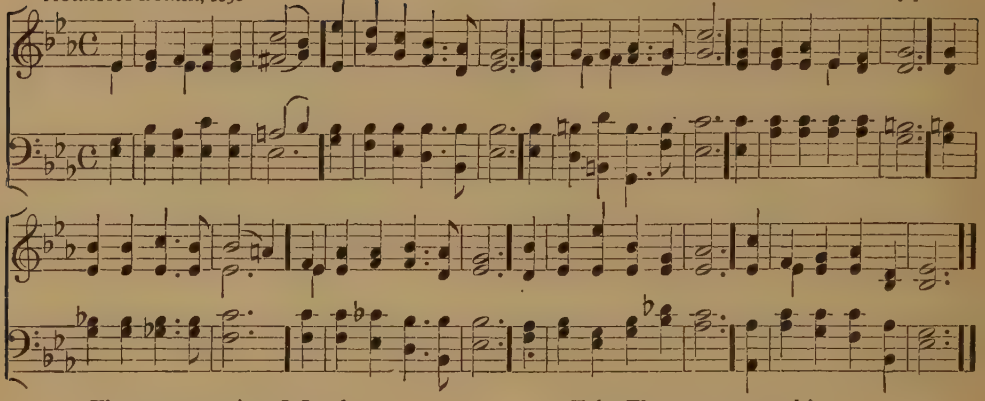
1. A mighty fortress is our God,
A bulwark never failing:
Our helper He, amid the flood
Of mortal ills prevailing.
For still our ancient foe
Doth seek to work us woe:
His craft and power are great,
And armed with cruel hate,
On earth is not his equal.

2 Did we in our own strength confide,
Our striving would be losing,
Were not the right man on our side,
The man of God's own choosing.
Dost ask who that may be?
Christ Jesus, it is He;
Lord Sabaoth is His name,
From age to age the same,
And He must win the battle.

3 His word above all earthly powers —
No thanks to them — abideth;
The Spirit and the gifts are ours
Through Him who with us sideth.
Let goods and kindred go,
This mortal life also;
The body they may kill:
God's truth abideth still,
His kingdom is forever.

No. 33. BAXTER

HORATIUS BONAR, 1856 U. C. BURNAP. By per.



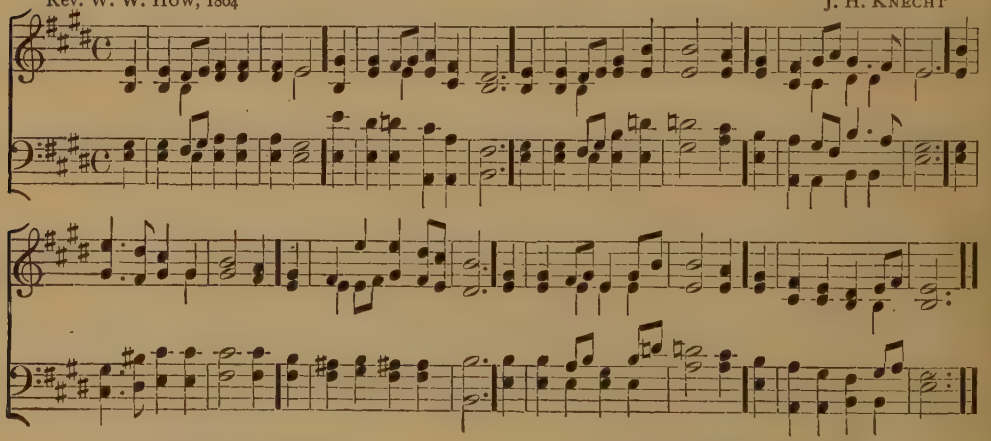
1 Thy way, not mine, O Lord,
However dark it be;
Lead me by Thine own hand,
Choose out the path for me.
Smooth let it be or rough,
It will be still the best;
Winding or straight, it leads
Right onward to Thy rest.

2 I dare not choose my lot;
I would not if I might;
Choose Thou for me, my God;
So shall I walk aright.
Take Thou my cup, and it
With joy or sorrow fill,
As best to Thee may seem;
Choose Thou my good and ill.

3 Choose Thou for me my friends,
My sickness or my health;
Choose Thou my cares for me,
My poverty or wealth.
Not mine, not mine the choice,
In things or great or small;
Be Thou my guide, my strength,
My wisdom, and my all

No. 34. O JESU, THOU ART STANDING

Rev. W. W. How, 1864 J. H. KNECHT



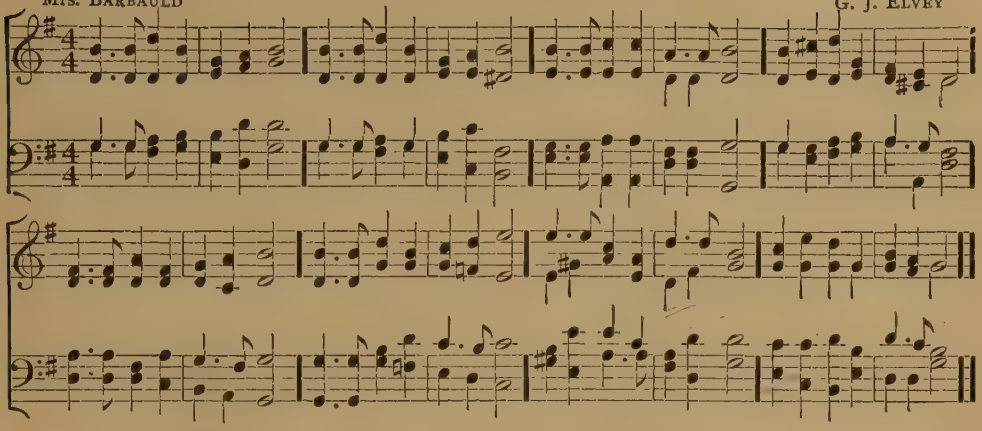
1 O Jesu, Thou art standing
Outside the fast-closed door,
In lowly patience waiting
To pass the threshold o'er;
We bear the name of Christians,
His name and sign we bear;
O shame, thrice shame upon us,
To keep Him standing there.

2 O Jesu, Thou art knocking,
And lo! that hand is scarred,
And thorns Thy brow encircle,
And tears Thy face have marred,
O love that passeth knowledge,
So patiently to wait!
O sin that hath no equal,
So fast to bar the gate!

3 O Jesu, Thou art pleading
In accents meek and low,
"I died for you, My children,
And will ye treat Me so?"
O Lord, with shame and sorrow,
We open now the door;
Dear Saviour, enter, enter,
And leave us nevermore.

No. 35. ST. GEORGE'S CHAPEL

Mrs. BARBAULD G. J. ELVEY

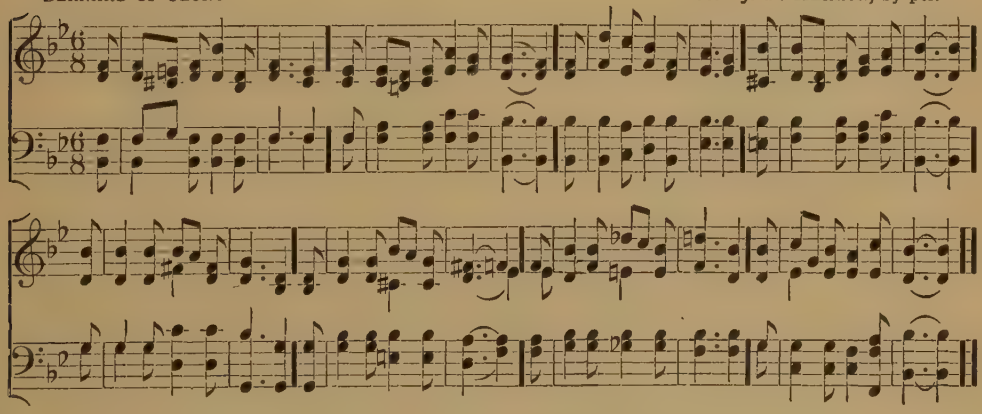


1 Praise to God, immortal praise,
For the love that crowns our days!
Bounteous source of every joy,
Let Thy praise our tongues employ!
For the blessings of the field,
For the stores the gardens yield,
For the joy which harvests bring,
Grateful praises now we sing.

2 All that Spring, with bounteous hand,
Scatters o'er the smiling land;
All that liberal Autumn pours
From her overflowing stores;
These, Great God, to Thee we owe,
Source whence all our blessings flow;
And, for these, our souls shall raise
Grateful vows, and solemn praise.

No. 36. FOR THEE, O DEAR, DEAR COUNTRY

BERNARD OF CLUNY Rev. J. D. HERRON, by per.



1 For thee, O dear, dear country,
Mine eyes their vigils keep;
For very love beholding
Thy holy name, they weep.
The mention of thy glory
Is unction to the breast,
And medicine in sickness,
And love, and life, and rest.

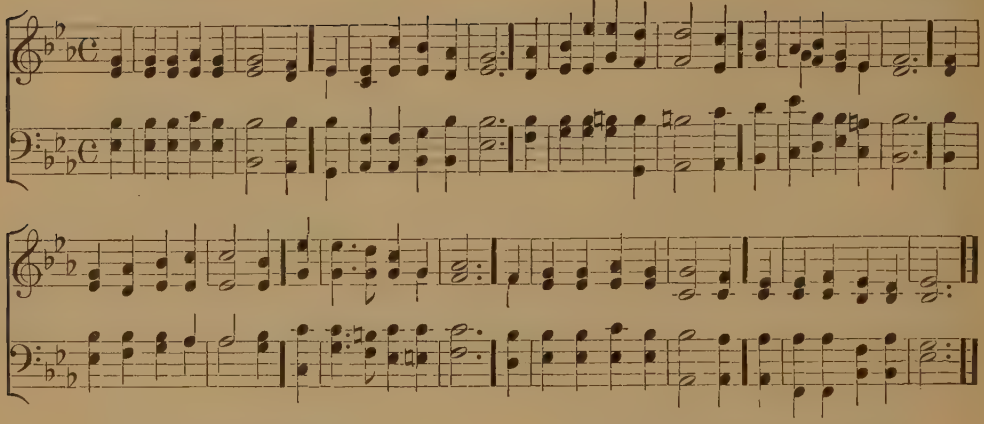
2 O one, O only mansion!
O Paradise of joy!
Where tears are ever banished
And smiles have no alloy;
Thy loveliness oppresses
All human thought and heart,
And none, O Peace, O Sion,
Can sing thee as thou art.

3 With jasper glow thy bulwarks,
Thy streets with emeralds blaze;
The sardius and the topaz
Unite in thee their rays;
Thine ageless walls are bonded
With amethyst unpriced;
The saints build up thy fabric,
The corner-stone is Christ.

4 The cross is all thy splendor,
The Crucified thy praise;
His laud and benediction
Thy ransomed people raise:
Upon the Rock of Ages
They build thy holy tower;
Thine is the victor's laurel,
And thine the golden dower.

No. 37. AURELIA

SAMUEL J. STONE — S. S. WESLEY



1 The Church's one foundation
Is Jesus Christ, her Lord;
She is His new creation
By water and the word:
From heav'n He came and sought her,
To be His holy Bride;
With His own blood He bought her,
And for her life He died.

2 Elect from every nation,
Yet one o'er all the earth,
Her charter of salvation
One Lord, one faith, one birth;
One holy Name she blesses,
Partakes one holy food,
And to one hope she presses,
With every grace endued.

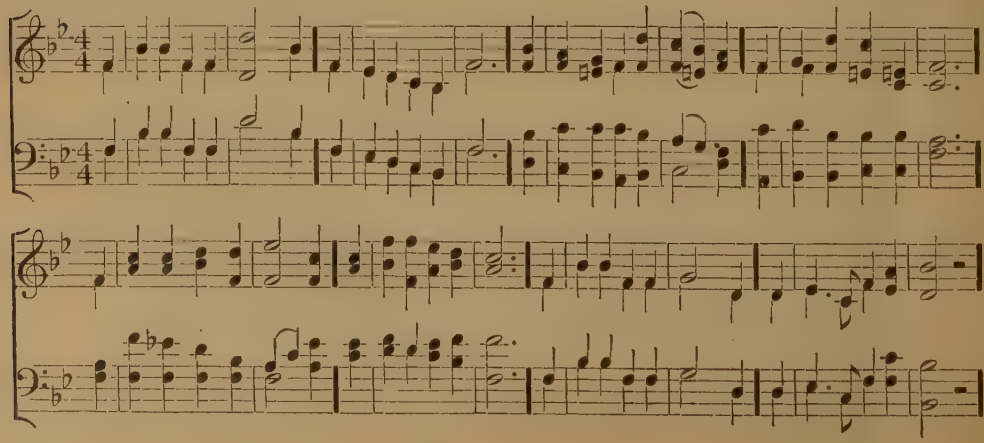
3 Though with a scornful wonder,
Men see her sore opprest,
By schisms rent asunder,
By heresies distrest;
Yet saints their watch are keeping,
Their cry goes up, "How long?"
And soon the night of weeping
Shall be the morn of song.

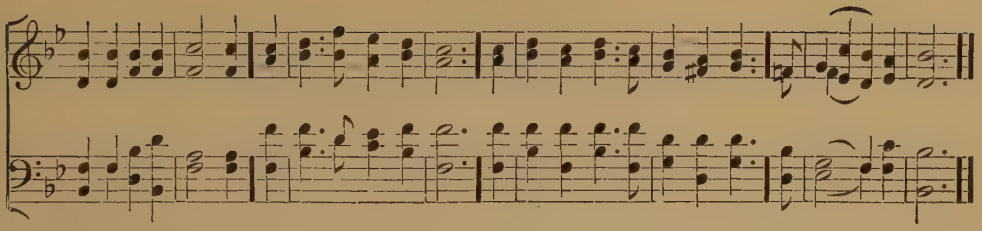
4 'Mid toil and tribulation,
And tumult of her war,
She waits the consummation
Of peace forevermore;
Till with the vision glorious
Her longing eyes are blest,
And the great Church victorious
Shall be the Church at rest.

5 Yet she on earth hath union
With God, the Three in One,
And mystic sweet communion
With those whose rest is won:
O happy ones and holy!
Lord, give us grace that we
Like them, the meek and lowly,
On high may dwell with Thee.

No. 38. WIR PFLÜGEN

MATTHIAS CLAUDIUS, Tr. CAMPBELL — J. A. P. SCHULZ





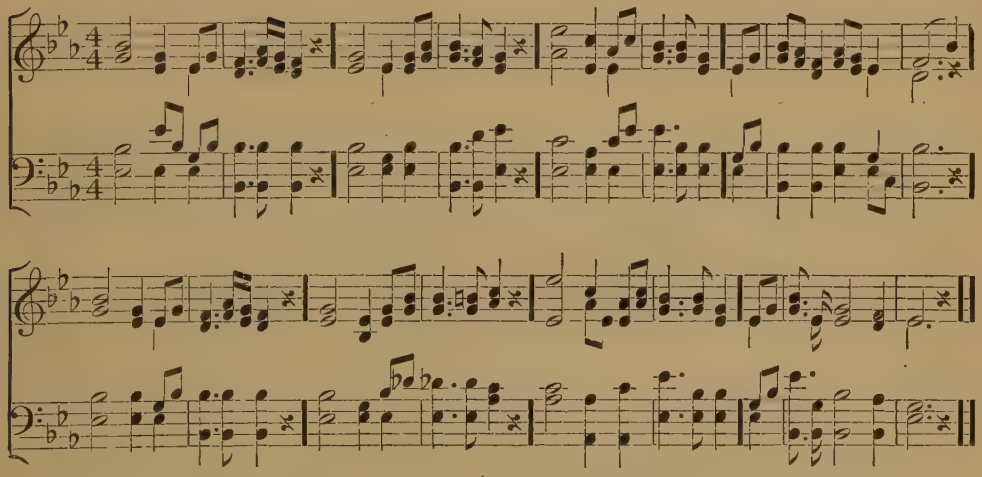
1 We plough the fields, and scatter
The good seed on the land,
But it is fed and watered
By God's almighty hand;
He sends the snow in winter,
The warmth to swell the grain,
The breezes, and the sunshine,
And soft refreshing rain.
All good gifts around us
Are sent from heaven above,
Then thank the Lord,
O thank the Lord
For all His love.

2 He only is the Maker
Of all things near and far;
He paints the wayside flower,
He lights the evening star:
The winds and waves obey Him,
By Him the birds are fed;
Much more to us His children,
He gives our daily bread.
All good gifts, etc.

3 We thank Thee then, O Father,
For all things bright and good,
The seed-time and the harvest,
Our life, our health, our food;
Accept the gifts we offer
For all Thy love imparts,
And what, Thou most desirest,
Our humble, thankful hearts.
All good gifts, etc.

No. 39. JEWETT

BENJ. SCHMOLKE C. M. VON WEBER



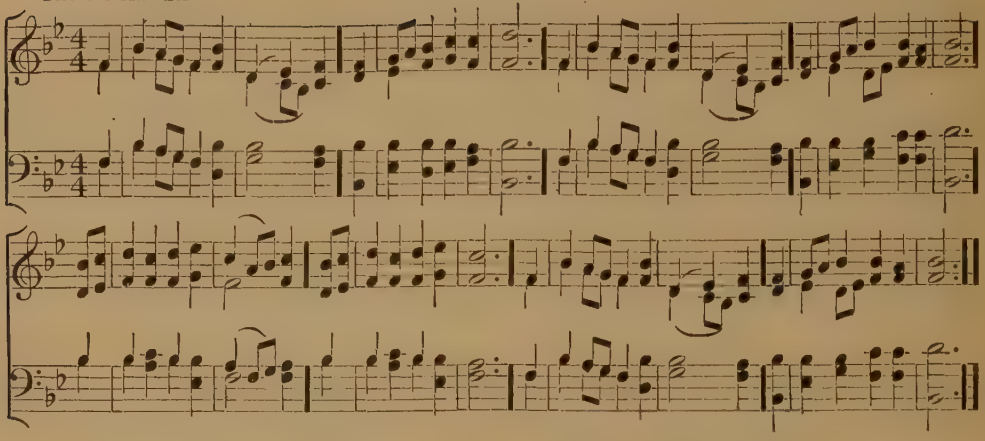
1 My Jesus, as Thou wilt:
O may Thy will be mine;
Into Thy hand of love
I would my all resign.
Through sorrow or through joy,
Conduct me as Thine own,
And help me still to say,
"My Lord, Thy will be done."

2 My Jesus, as Thou wilt:
Though seen through many a tear,
Let not my star of hope
Grow dim or disappear.
Since Thou on earth hast wept,
And sorrowed oft alone,
If I must weep with Thee,
"My Lord, Thy will be done."

3 My Jesus, as Thou wilt:
All shall be well for me;
Each changing future scene
I gladly trust with Thee.
Straight to my home above,
I travel calmly on,
And sing in life or death,
"My Lord, Thy will be done."

No. 40. ELLACOMBE

THOMAS HAWEIS — OLD GERMAN MELODY



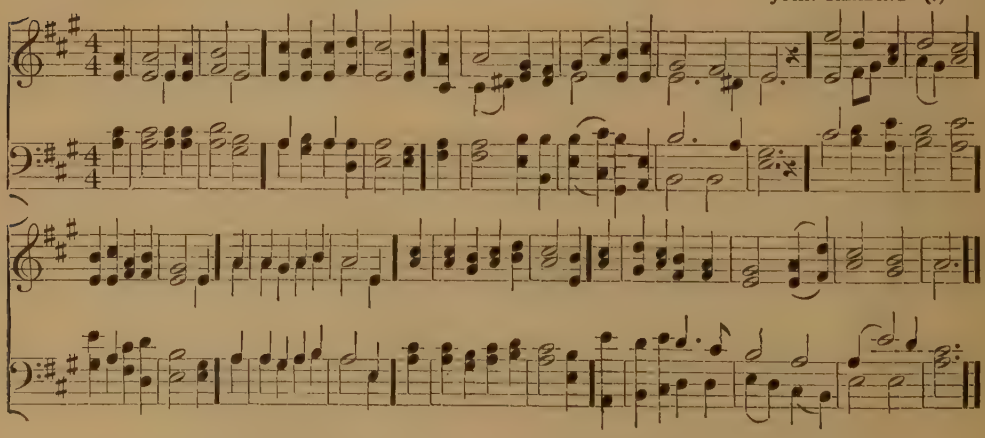
1 To Thee, my God, my Saviour,
My soul, exulting, sings,
Rejoicing in Thy favor,
Almighty King of kings!
I'll celebrate Thy glory,
With all the saints above,
And tell the joyful story
Of Thy redeeming love.

2 Soon as the morn with roses
Bedecks the dewy east,
And when the sun reposes
Upon the ocean's breast,
My voice in supplication,
My Saviour, Thou shalt hear:
Oh, grant me Thy salvation,
And to my soul draw near!

3 By Thee through life supported,
I pass the dangerous road,
With heavenly hosts escorted
Up to their bright abode:
There cast my crown before Thee,
And, all my conflicts o'er,
Unceasingly adore Thee:
What would an angel more?

No. 41. ADESTE FIDELES

JOHN READING (?)



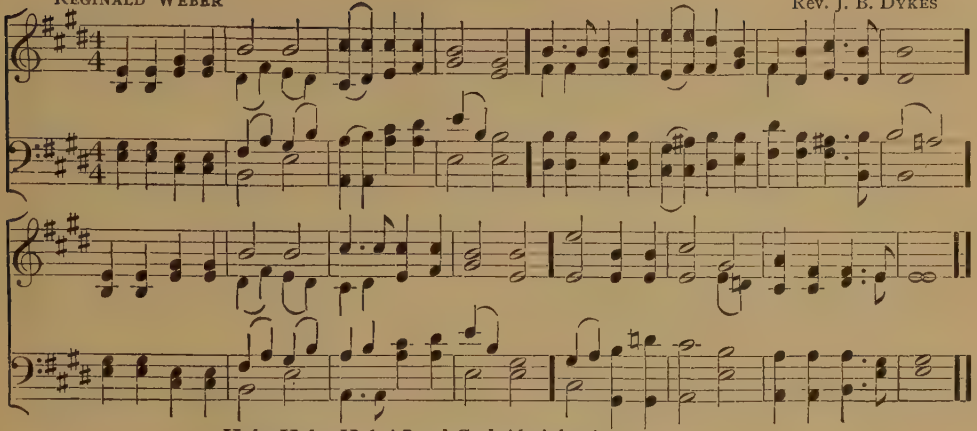
1 O come, all ye faithful,
Joyful and triumphant,
O come ye, O come ye to Bethlehem!
Come and behold Him
Born the King of Angels!
O come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him, Christ the Lord.

2 Sing, choirs of Angels;
Sing in exultation,
Sing, all ye citizens of heaven above;
Glory to God
In the highest!
O come, etc,

3 Yea, Lord, we greet Thee,
Born this happy morning,
Jesus, to Thee be glory given;
Word of the Father,
Now in flesh appearing.
O come, etc.

No. 42. NICÆA

REGINALD WEBER — Rev. J. B. DYKES



1 Holy, Holy, Holy! Lord God Almighty!
Early in the morning our song shall rise to Thee;
Holy, Holy, Holy! Merciful and Mighty!
God in Three Persons, blesséd Trinity.

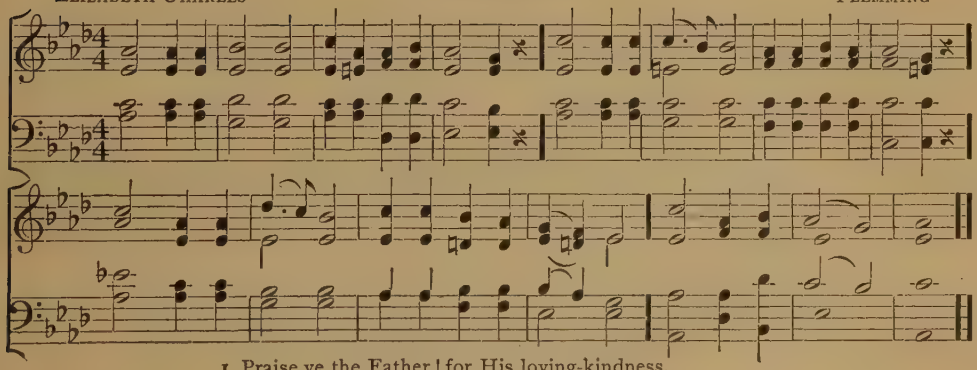
2 Holy, Holy, Holy! all the saints adore Thee,
Casting down their golden crowns around the glassy sea;
Cherubim and Seraphim falling down before Thee,
Which wert, and art, and evermore shalt be.

3 Holy, Holy, Holy! though the darkness hide Thee,
Though the eye of sinful man Thy glory may not see,
Only Thou art Holy, there is none beside Thee
Perfect in pow'r, in love, and purity.

4 Holy, Holy, Holy! Lord God Almighty!
All Thy works shall praise Thy name in earth, and sky, and sea;
Holy, Holy, Holy! Merciful and Mighty!
God in Three Persons, blesséd Trinity!

No. 43. FLEMMING

ELIZABETH CHARLES — FLEMMING



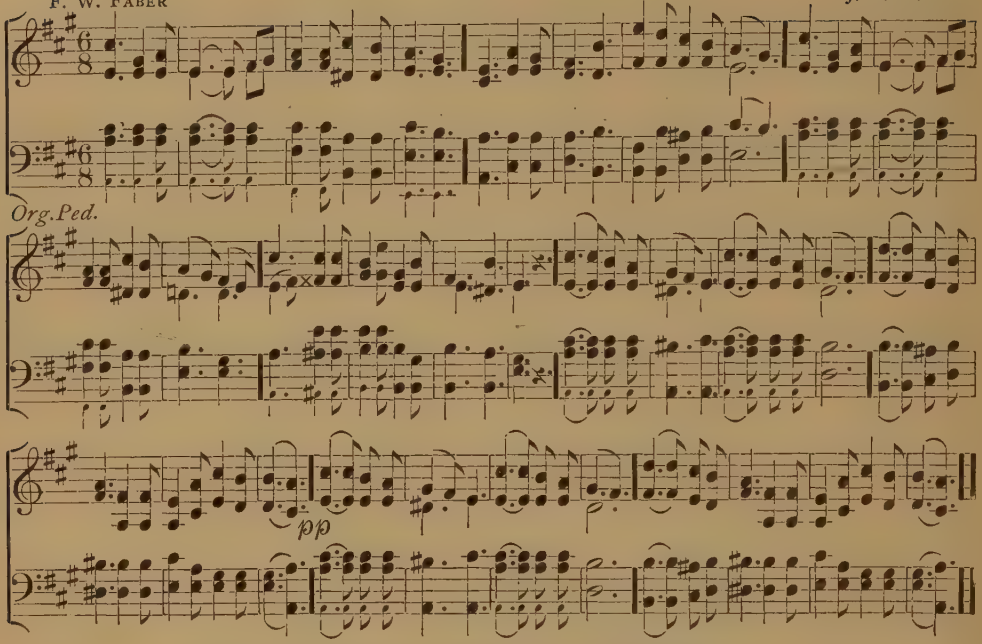
1 Praise ye the Father! for His loving-kindness,
Tenderly cares He for His erring children;
Praise Him, ye angels, praise Him in the heavens,
Praise ye Jehovah!

2 Praise ye the Saviour! great is His compassion,
Graciously cares He for His chosen people;
Young men and maidens, ye old men and children,
Praise ye the Saviour!

3 Praise ye the Spirit! Comforter of Israel,
Sent of the Father and the Son to bless us;
Praise ye the Father, Son, and Holy Spirit,
Praise ye the Triune God!

No. 44. HARK! HARK, MY SOUL

F. W. FABER J. E. ROE



1 Hark! hark, my soul; Angelic songs are swelling
O'er earth's green fields, and ocean's wave-beat shore;
How sweet the truth those blessed strains are telling
Of that new life when sin shall be no more.
Angels of Jesus, Angels of light,
Singing to welcome the pilgrims of the night,
Angels of Jesus, Angels of light,
Singing to welcome the pilgrims of the night.

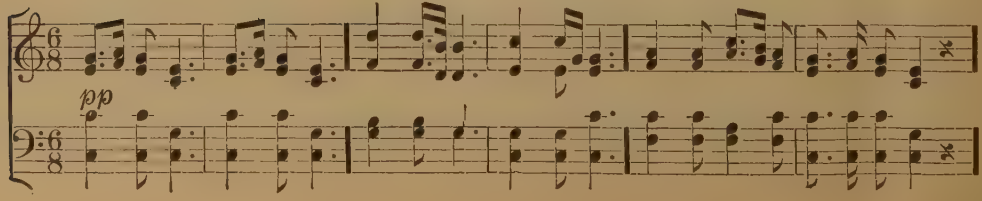
2 Onward we go, for still we hear them singing,
"Come, weary souls, for Jesus bids you come;"
And, thro' the dark its echoes sweetly ringing,
The music of the Gospel leads us home.
Angels of Jesus, etc.

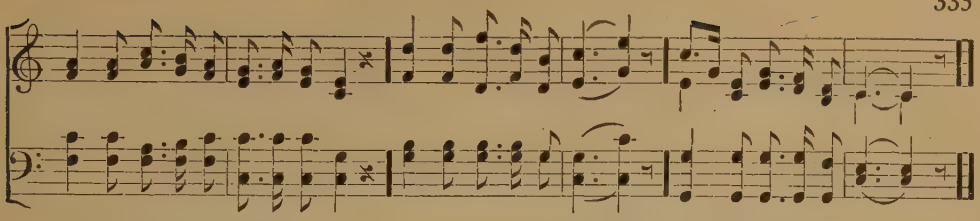
3 Far, far away, like bells at evening pealing.
The voice of Jesus sounds o'er land sea,
And laden souls by thousands meekly stealing,
Kind Shepherd, turn their weary steps to Thee.
Angels of Jesus, etc.

4 Rest comes at length, tho' life be long and dreary,
The day must dawn, and darksome night be past;
All journeys end in welcome to the weary,
And heaven, the heart's true home, will come at last.
Angles of Jesus, etc.

No. 45. SILENT NIGHT

MICHAEL HAYDN





1 Silent night! Holy night!
All is calm, all is bright
Round yon virgin mother and Child!
Holy Infant, so tender and mild,
Sleep in heavenly peace,
Sleep in heavenly peace.

2 Silent night! Holy night!
Shepherds quake at the sight!
Glories stream from heaven afar
Heavenly hosts sing Alleluia.
Christ, the Saviour, is born!
Christ, the Saviour, is born!

3 Silent night! Holy night!
Son of God, love's pure light
Radiant beams from Thy holy face,
With the dawn of redeeming grace,
Jesus, Lord, at Thy birth,
Jesus, Lord, at Thy birth.

1 Stille Nacht, heilige Nacht!
Alles schläft, einsam wacht,
Nur das traute hoch heilige Paar,
Holder Knabe im lockigen Haar,
Schlaf in himmlischer Ruh!
Schlaf in himmlischer Ruh!

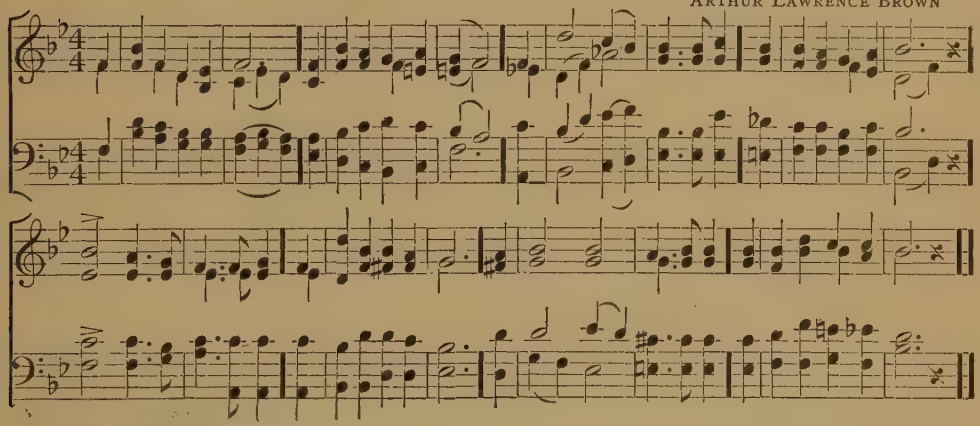
2 Stille Nacht, heilige Nacht!
Hirten erst kund gemacht;
Durch der Engel Halleluja!
Tönt es laut von fern und nah:
Christ, der Retter, ist da!
Christ, der Retter, ist da!

3 Stille Nacht, heilige Nacht!
Gottes Sohn, o wie lacht,
Lieb aus deinem göttlichen Mund.
Da uns schlägt dir rettende Stund',
Christ, in deiner Geburt,
Christ, in deiner Geburt.

No. 46. GLAD LIGHT

CAROL FOR EASTER

ARTHUR LAWRENCE BROWN



1 Glad light illumes this day,
For now his race is run,
And Christ's dear Saint with joy
His heavenly robe has won.
O joyous day! for now
This Champion of the Lord,
Through death's short agony
Has gained his sure reward.

2 The honors of the world
And wealth, he cast away,
He left its desert paths,
And trod the royal way.
O joyous day! etc.

3 O happy brother! thou
Hast found, in glory bright,
The eternal Father's Son,
Who led thee on to light.
O joyous day! etc.

4 Thou, in this vale of tears
Didst for His presence sigh,
He, with His fulness now,
Thy soul doth satisfy.
O joyous day! etc.

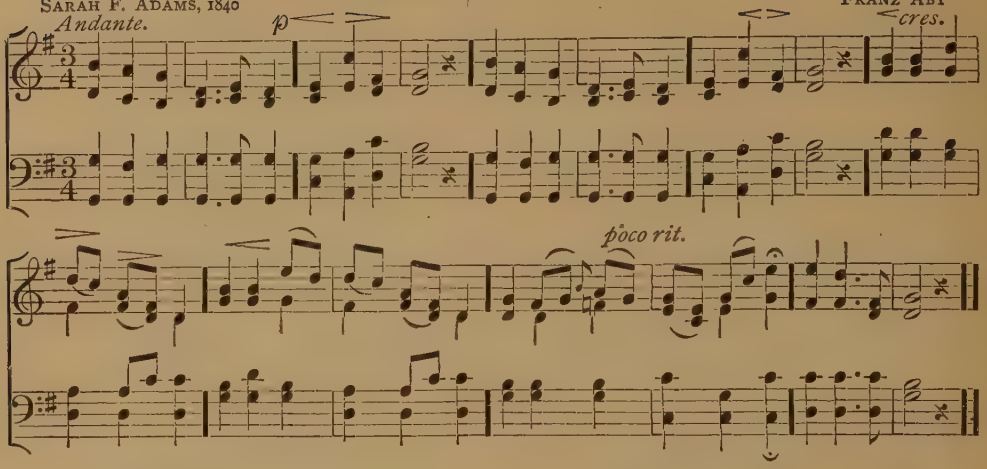
5 Thee, Angel choirs salute,
As partner of their state,
Rejoice, thou happy Saint!
For thy reward is great.
O joyous day! etc.

6 We leave our sins, and raise
Our humble prayers with thine,
That we may live and grow,
In Christ the living Vine
O joyous day! etc.

No. 47. NEARER TO THEE

SARAH F. ADAMS, 1840

FRANZ ABT



1 Nearer, my God, to Thee,
Nearer to Thee!
E'en though a cross it be
That raiseth me,
Still all my song shall be,
Nearer, my God, to Thee,
Nearer, my God, to Thee,
Nearer to Thee!

2 Though like a wanderer,
The sun gone down,
Darkness be over me,
My rest a stone;
Yet in my dreams I'd be
Nearer, my God, to Thee,
Nearer, my God, to Thee,
Nearer to Thee!

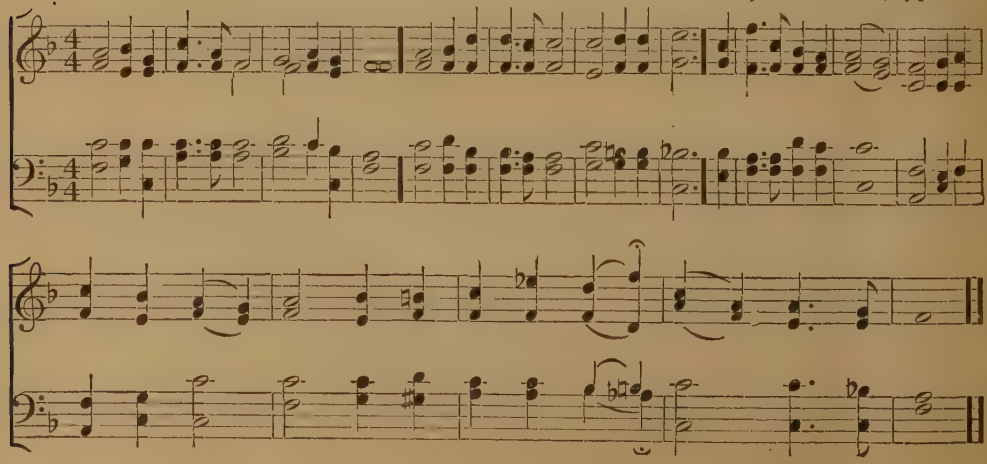
3 There let the way appear
Steps unto heaven;
All that Thou sendest me,
In mercy given;
Angels to beckon me
Nearer, my God, to Thee,
Nearer, my God, to Thee,
Nearer to Thee!

4 Then with my waking thoughts
Bright with Thy praise,
Out of my stony griefs
Bethel I'll raise;
So by my woes to be
Nearer, my God, to Thee,
Nearer, my God, to Thee,
Nearer to Thee!

5 Or if on joyful wing,
Cleaving the sky,
Sun, moon, and stars forgot,
Upward I fly,
Still all my song shall be,
Nearer, my God, to Thee,
Nearer, my God, to Thee,
Nearer to Thee.

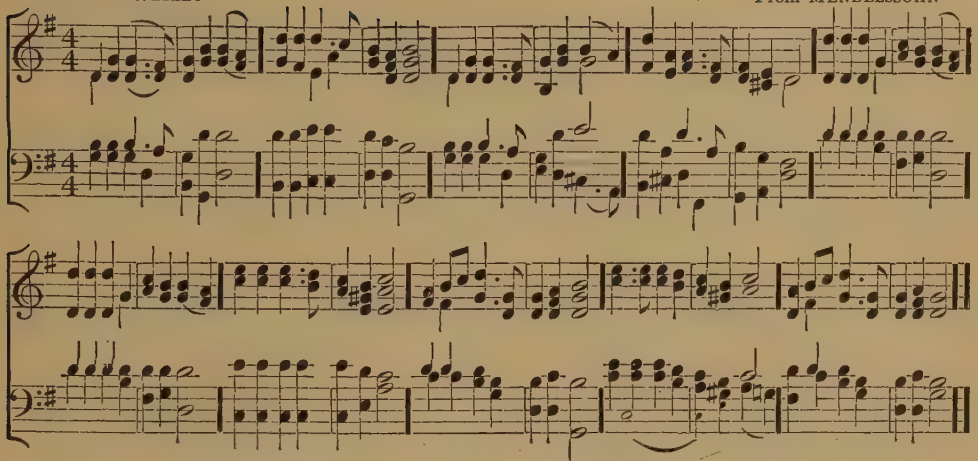
No. 48. NEARER, MY GOD, TO THEE

J. D. HERRON, by per.



No. 49. MENDELSSOHN

CHARLES WESLEY — From MENDELSSOHN

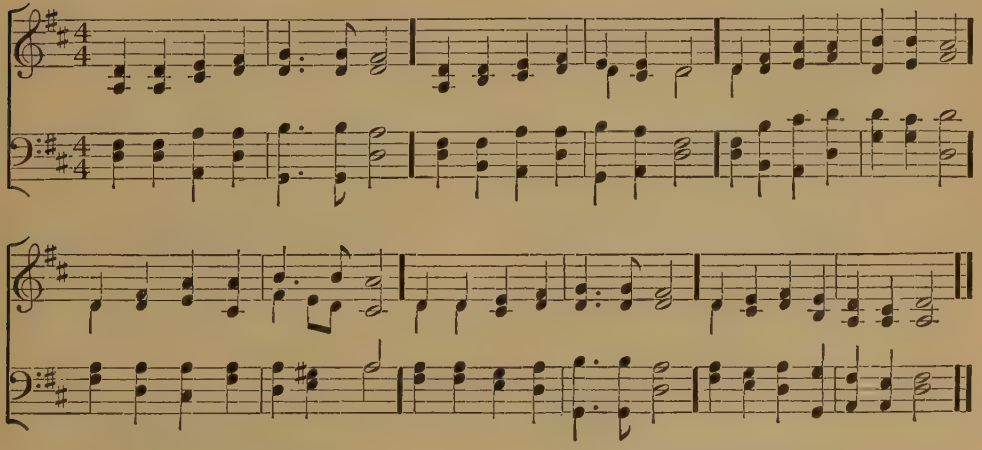


1 Hark! the herald angels sing,
"Glory to the new-born King!
Peace on earth, and mercy mild;
God and sinners reconciled."
Joyful, all ye nations, rise;
Join the triumphs of the skies;
With the angelic hosts proclaim,
Christ is born in Bethlehem!
Hark! the herald angels sing,
Glory to the new-born King.

2 Hail, the heaven-born Prince of Peace!
Hail, the Sun of Righteousness!
Light and life to all He brings,
Risen with healing in His wings.
Let us then with angels sing,
"Glory to the new-born King!
Peace on earth and mercy mild,
God and sinners reconciled!"
Hark! the herald angels sing,
Glory to the new-born King.

No. 50. THE DIVINE PILOT

E. HOPPER — RICHARD REDHEAD



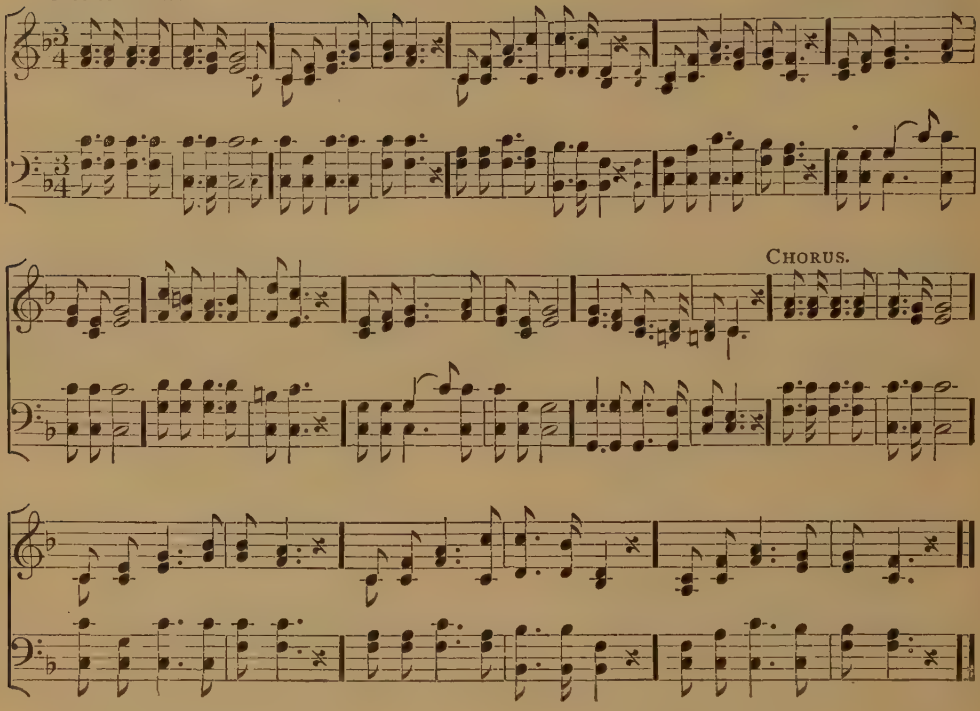
1 Jesus, Saviour, pilot me,
Over life's tempestuous sea;
Unknown waves before me roll,
Hiding rock and treacherous shoal;
Chart and compass came from Thee:
Jesus, Saviour, pilot me.

2 As a mother stills her child,
Thou canst hush the ocean wild;
Boisterous waves obey Thy will,
When Thou say'st to them, "Be still!"
Wondrous Sovereign of the sea,
Jesus, Saviour, pilot me.

3 When at last I near the shore,
And the fearful breakers roar
'Twixt me and the peaceful rest,
Then, while leaning on Thy breast,
May I hear Thee say to me,
"Fear not, I will pilot thee!"

No. 51. CHRISTMAS TIME.

Not too slow. CHRISTMAS CAROL

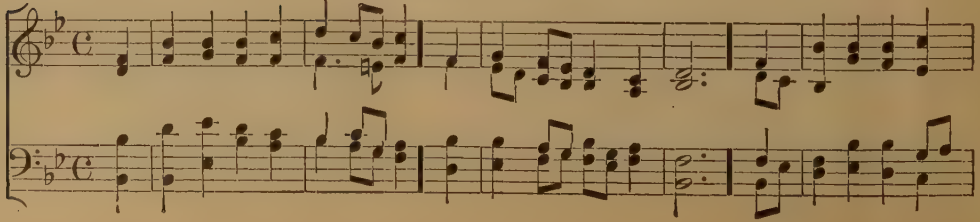


1 Christmas time is come again,
Christmas pleasures bringing;
Let us join our voices now,
And Christmas songs be singing.
Years ago, one starry night,
Thus the story 's given,
Angel bands o'er Bethlehem's plains,
Sang the songs of heaven.
Glory be to God on high!
Peace, goodwill to mortals!
Christ, the Lord, is born to-night,
Heaven throws wide its portals.

2 Angels sang, let men reply,
And children join their voices;
Raise the chorus loud and high,
Earth and heaven rejoices.
When we reach that happy place
Joyous praises bringing,
Then, before our Father's face,
We shall still be singing.
Glory be to God on high!
Peace, goodwill to mortals!
Christ, the Lord, is born to-night,
Heaven throws wide its portals.

No. 52. CORONATION

(OLD TUNE)



1 All hail the power of Jesus' name!
Let angels prostrate fall;
Bring forth the royal diadem,
And crown Him, crown Him, crown Him,
Crown Him Lord of all.

2 Crown Him, ye martyrs of our God,
Who from His altar call;
Extol the Stem of Jesse's rod,
And crown Him, crown Him, crown Him,
Crown Him Lord of all.

3 Hail Him, the Heir of David's line,
Whom David, Lord did call;
The God incarnate! Man divine!
And crown Him, crown Him, crown Him,
Crown Him Lord of all.

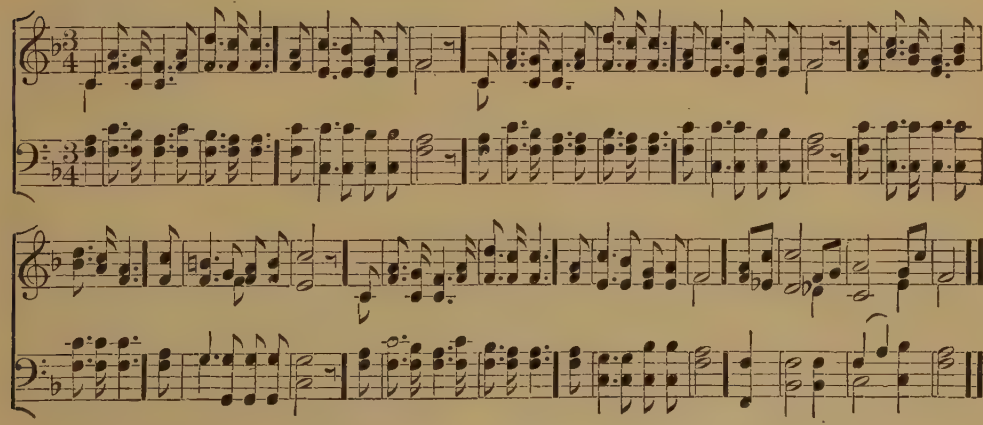
4 Ye seed of Israel's chosen race,
Ye ransomed of the fall,
Hail Him who saves you by His grace,
And crown Him, crown Him, crown Him,
Crown Him Lord of all.

5 Sinners, whose love can ne'er forget
The wormwood and the gall,
Go, spread your trophies at His feet,
And crown Him, crown Him, crown Him,
Crown Him Lord of all.

6 Let every kindred, every tribe,
On this terrestrial ball,
To Him all majesty ascribe,
And crown Him, crown Him, crown Him,
Crown Him Lord of all.

No. 53. DEVOTION

ANNA STEELE GERMAN



1 Oh, could our thoughts and wishes fly
Above these gloomy shades,
To those bright worlds beyond the sky,
Which sorrow ne'er invades!
There joys, unseen by mortal eyes,
Or reason's feeble ray,
In ever-blooming prospect rise,
Unconscious of decay,
Unconscious of decay.

2 Lord, send a beam of light divine,
To guide our upward aim!
With one reviving touch of Thine,
Our languid hearts inflame.
Then shall, on faith's sublimest wing,
Our ardent wishes rise
To those bright scenes where pleasures spring,
Immortal in the skies,
Immortal in the skies.

No. 54. THE BIRD LET LOOSE

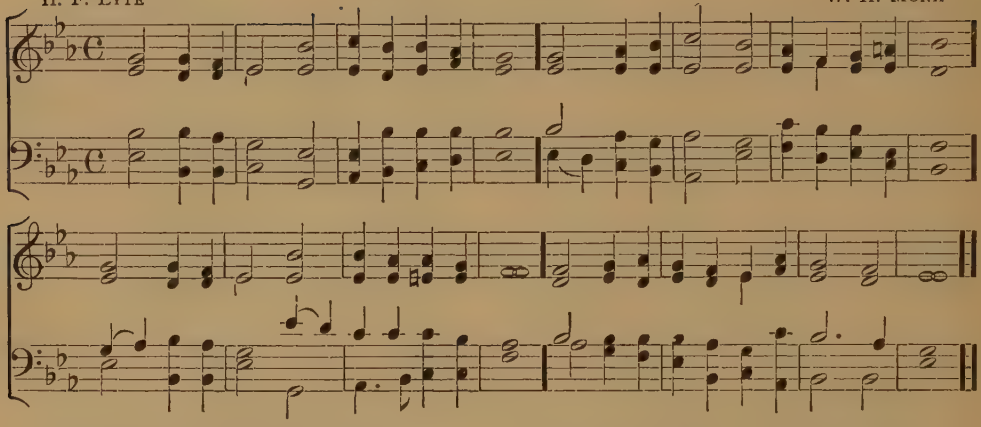
THOMAS MOORE

1 The bird let loose in eastern skies,
When hastening fondly home,
Ne'er stoops to earth her wing, nor flies
Where idle warblers roam.
But high she shoots through air and light,
Above all low delay,
Where nothing earthly bounds her flight,
Nor shadow dims her way,
Nor shadow dims her way.

2 So grant me, Lord, from every snare
And stain of passion free,
Aloft through faith's serener air
To hold my course to Thee.
No sin to cloud, no lure to stay
My soul, as home she springs,
Thy sunshine on her joyful way,
Thy freedom in her wings,
Thy freedom in her wings.

No. 55. ABIDE WITH ME

H. F. LYTE — W. H. MONK



1 Abide with me, fast falls the eventide;
The darkness deepens; Lord, with me abide;
When other helpers fail, and comforts flee,
Help of the helpless, oh, abide with me.

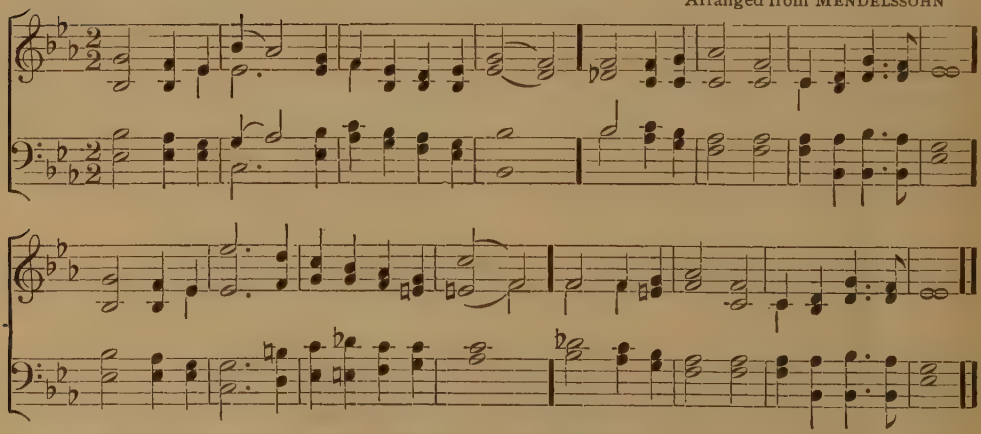
2 Swift to its close ebbs out life's little day;
Earth's joys grow dim, its glories pass away;
Change and decay in all around I see;
Oh, Thou who changest not, abide with me.

3 I need Thy presence every passing hour;
What but Thy grace can foil the tempter's power?
Who, like Thyself, my guide and stay can be?
Thro' cloud and sunshine, Lord, abide with me.

4 Hold Thou Thy cross before my closing eyes;
Shine thro' the gloom, and point me to the skies;
Heav'n's morning breaks, and earth's vain shadows flee;
In life, in death, O Lord, abide with me.

No. 56. CONSOLATION

Arranged from MENDELSSOHN



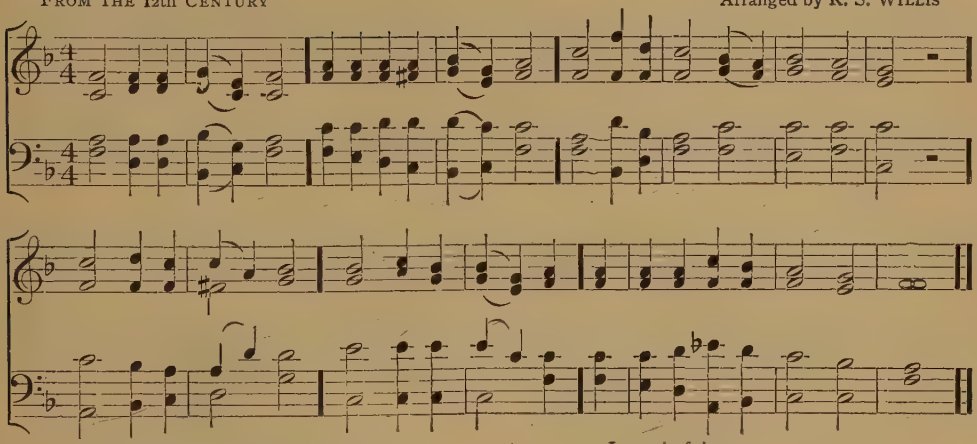
1 As pants the wearied hart for cooling springs,
That sinks exhausted in the summer's chase,
So pants my soul for Thee, great King of kings,
So thirsts to reach Thy sacred dwelling-place.

2. Lord, Thy sure mercies ever in my sight,
My heart shall gladden through the tedious day;
And 'midst the dark and gloomy shades of night,
To Thee, my God, I 'll tune the grateful lay.

3. Why faint, my soul? why doubt Jehovah's aid?
Thy God the God of mercy still shall prove;
Within His courts thy thanks shall yet be paid;
Unquestioned be His faithfulness and love.

No. 57. CRUSADER'S HYMN

FROM THE 12th CENTURY — Arranged by R. S. WILLIS



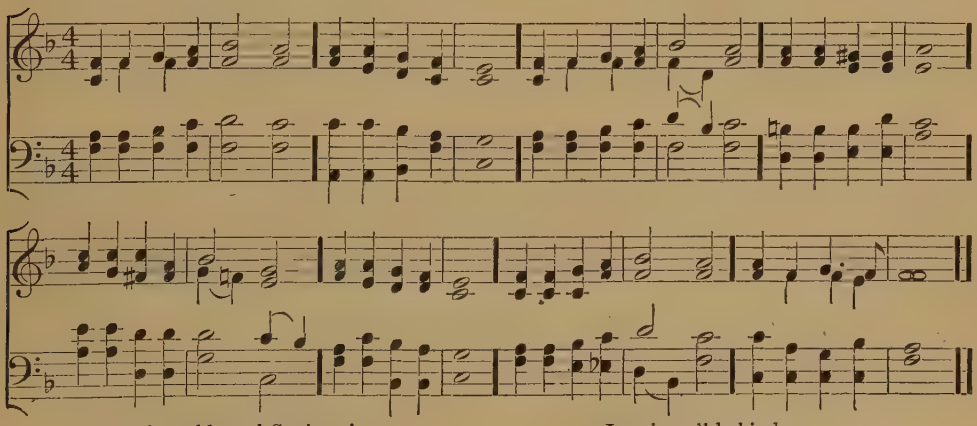
1 Fairest Lord Jesus!
Ruler of all nature!
O Thou of God and man the Son!
Thee will I cherish,
Thee will I honor,
Thou! my soul's glory, joy, and crown.

2 Fair are the meadows,
Fairer still the woodlands,
Robed in the blooming garb of spring;
Jesus is fairer,
Jesus is purer,
Who makes the woful heart to sing.

3 Fair is the sunshine,
Fairer still the moonlight,
And all the twinkling starry host;
Jesus shines brighter,
Jesus shines purer,
Than all the angels heaven can boast.

No. 58. ASPIRATION

G. THRING — J. B. DYKES



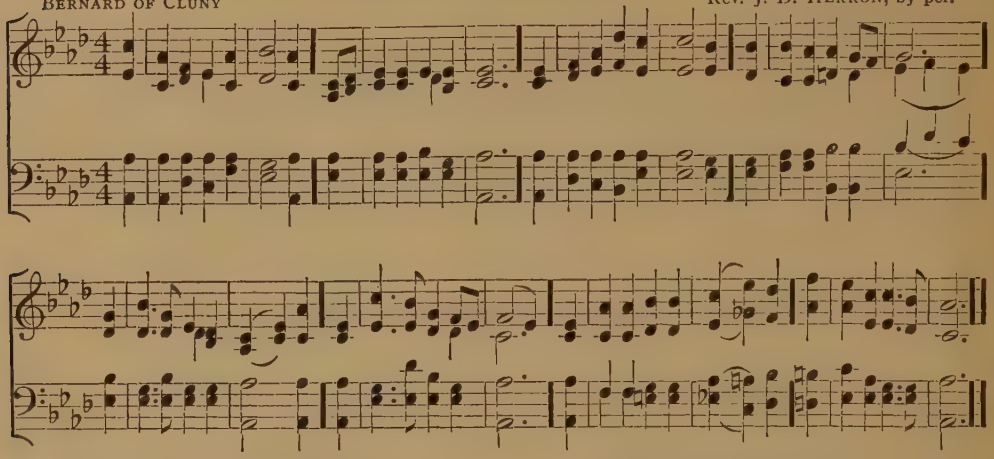
1 Saviour, blessed Saviour!
Listen while we sing,
Hearts and voices raising
Praises to our King!
All we have to offer,
All we hope to be,
Body, soul, and spirit,
All we yield to Thee.

2 Onward, ever onward,
Journeying o'er the road
Worn by saints before us,
Journeying on to God:
Leaving all behind us,
May we hasten on,
Backward never looking
Till the prize is won.

3 Higher, then, and higher,
Bear the ransomed soul,
Earthly toils forgotten,
Saviour, to its goal;
Where, in joys unthought of,
Saints with angels sing,
Never weary, giving
Praises to their King!

No. 59. BRIEF LIFE IS HERE OUR PORTION

BERNARD OF CLUNY — Rev. J. D. HERRON, by per.



1 Brief life is here our portion,
Brief sorrow, short-lived care;
The life that knows no ending,
The tearless life is there.
O happy retribution!
Short toil, eternal rest;
For mortals and for sinners
A mansion with the blest.

2 There grief is turned to pleasure;
Such pleasure as below
No human voice can utter,
No human heart can know;
And after fleshly weakness,
And after this world's night,
And after storm and whirlwind,
Are calm, and joy, and light.

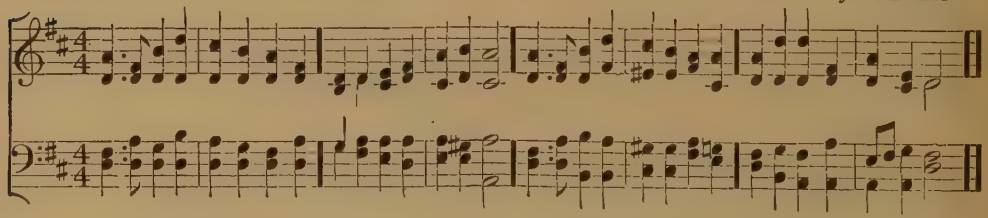
3 And now we fight the battle,
But then shall wear the crown
Of full and everlasting
And passionless renown;
And He whom now we trust in,
Shall then be seen and known,
And they that know and trust Him,
Shall have Him for their own.

4 And now we watch and struggle,
And now we live and hope,
And Sion in her anguish,
With Babylon must cope:
But there is David's Fountain,
And life in fullest glow;
And there the light is golden,
And milk and honey flow.

5 The morning shall awaken
The shadows flee away,
And each true-hearted servant
Shall shine as doth the day;
There God, our King and Portion,
In fulness of His grace,
We then shall see for ever,
And worship face to face.

No. 60. ST. OSWALD

J. B. DYKES



1 God, my King, Thy might confessing,
Ever will I bless Thy Name;
Day by day Thy throne addressing,
Still will I Thy praise proclaim.

2 Honor great our God befitteth;
Who His majesty can reach?
Age to age His works transmitteth,
Age to age His power shall teach.

3 They shall talk of all Thy glory,
On Thy might and greatness dwell,
Speak of Thy dread acts the story,
And Thy deeds of wonder tell.

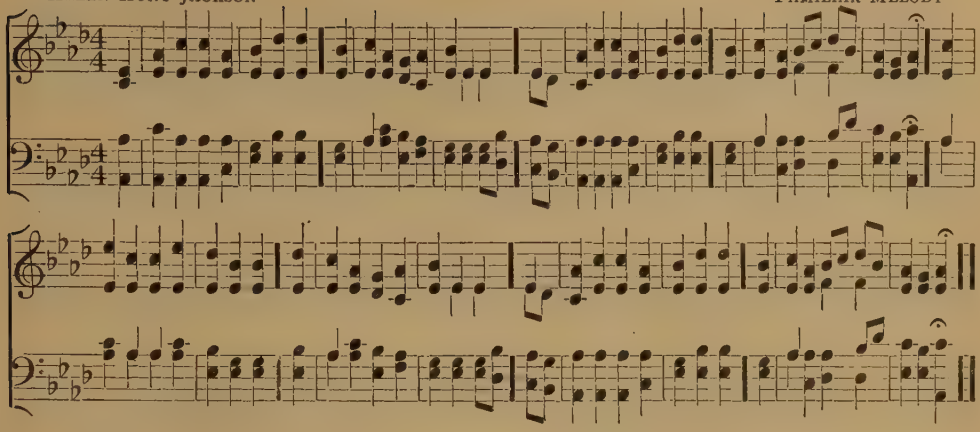
4 Nor shall fail from memory's treasure,
Works by love and mercy wrought—
Works of love surpassing measure,
Works of mercy passing thought.

5 Full of kindness and compassion,
Slow to anger, vast in love,
God is good to all creation;
All His works His goodness prove.

6 All Thy works, O Lord, shall bless Thee,
Thee shall all Thy saints adore:
King supreme shall they confess Thee,
And proclaim Thy sovereign power.

No. 61. A LAST PRAYER

HELEN HUNT JACKSON — FAMILIAR MELODY

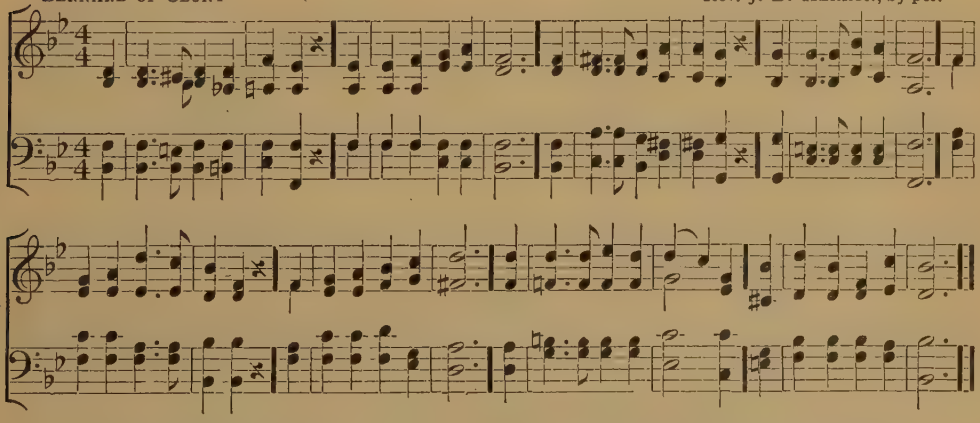


1 Father, I scarcely dare to pray,
So clear I see now it is done,
That I have wasted half my day,
And left my work but just begun;
So clear I see that things I thought
Were right and harmless were a sin;
So clear I see that I have sought,
Unconscious, selfish aims to win.

2 So clear I see that I have hurt
The souls I might have helped to save,
That I have slothful been, inert,
Deaf to the call thy leaders gave.
In outskirts of Thy kingdoms vast,
Father, the humblest spot give me;
Set me the lowliest task Thou hast,
Let me repentant work for Thee.

No. 62. THE WORLD IS VERY EVIL

BERNARD OF CLUNY — Rev. J. D. HERRON, by per.



1 The world is very evil,
The times are waxing late,
Be sober and keep vigil,
The Judge is at the gate;
The Judge who comes in mercy,
The Judge who comes with might,
To terminate the evil,
To diadem the right.

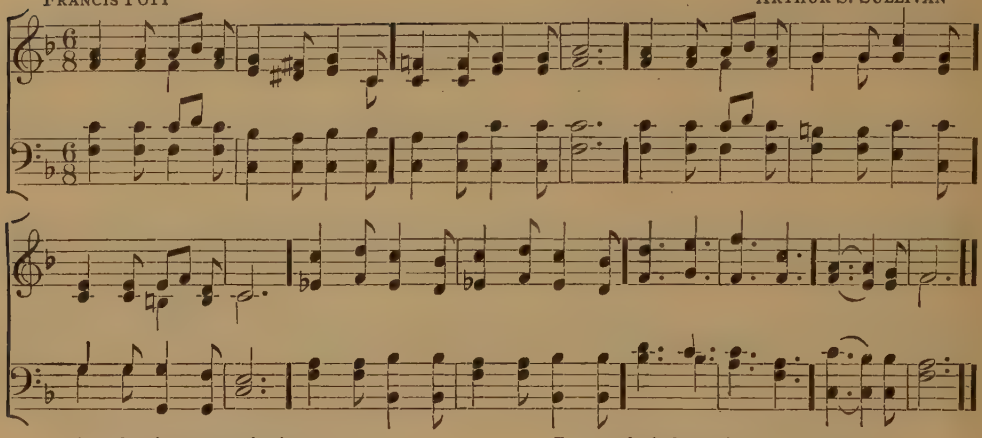
2 Arise, arise, good Christian,
Let right to wrong succeed;
Let penitential sorrow
To heavenly gladness lead:
To the home of fadeless splendor,
Of flowers that bear no thorn,
Where they shall dwell as children
Who here as exiles mourn;

3 'Mid power that knows no limit,
And wisdom free from bound,
Where rests a peace untroubled,
Peace holy and profound.
O happy, holy portion,
Refection for the blest,
True vision of true beauty,
Sweet cure for all distrest!

4 Thou hast no shore, fair ocean!
Thou hast no time, bright day!
Dear fountain of refreshment
To pilgrims far away!
Strive, man, to win that glory;
Toil, man, to gain that light;
Send hope before to grasp it,
Till hope be lost in sight.

No. 63. ANGEL VOICES

FRANCIS POTT — ARTHUR S. SULLIVAN



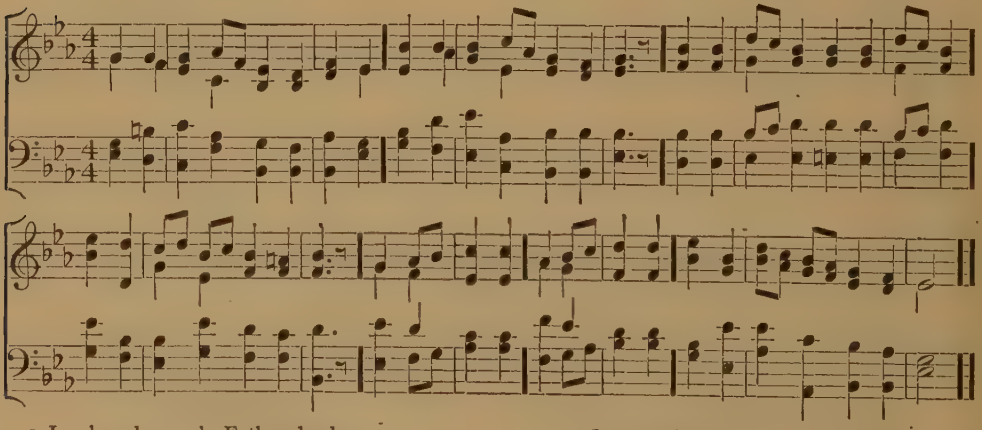
1 Angel voices ever singing
Round Thy throne of light—
Angel harps, forever ringing
Rest not day nor night.
Thousands only live to bless Thee,
And confess Thee,
Lord of might!

2 Thou, who art beyond the farthest
Mortal eye can scan,
Can it be that Thou regardest
Songs of sinful man?
Can we feel that Thou art near us,
And wilt hear us?
Yea, we can.

3 Here, Great God, to-day we offer
Of Thine own to Thee;
And for Thine acceptance proffer,
All unworthily,
Hearts and minds, and hands and voices,
In our choicest
Melody.

No. 64. LEAD US, HEAVENLY FATHER, LEAD US

JAMES EDMESTON — GOUNOD



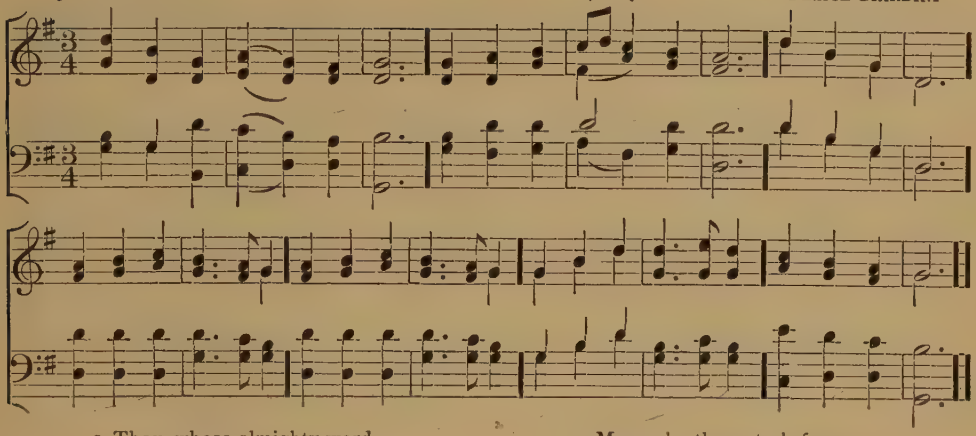
1 Lead us, heavenly Father, lead us
O'er the world's tempestuous sea,
Guard us, guide us, keep us, feed us,
For we have no help but Thee;
Yet possessing
Every blessing,
If our God our Father be.

2 Saviour, breathe forgiveness o'er us,
All our weakness Thou dost know,
Thou didst tread this earth before us;
Thou didst feel its keenest woe;
Lone and dreary,
Faint and weary,
Through the desert Thou didst go.

3 Spirit of our God, descending,
Fill our hearts with heavenly joy;
Love with every passion blending,
Pleasure that can never cloy;
Thus provided,
Pardoned, guided,
Nothing can our peace destroy.

No. 65. ITALIAN HYMN

JOHN MARRIOTT FELICE GIARDINI



1 Thou, whose almighty word
Chaos and darkness heard,
And took their flight,
Hear us, we humbly pray;
And where the gospel's day
Sheds not its glorious ray,
Let there be light!

2 Spirit of truth and love,
Life-giving, Holy Dove,
Speed forth Thy flight:
Move o'er the water's face,
Bearing the lamp of grace;
And in earth's darkest place,
Let there be light!

3 Blessèd and Holy Three,
Glorious Trinity,
Wisdom, Love, Might!
Boundless as ocean's tide,
Rolling in fullest pride,
Through the world, far and wide,
Let there be light!

No. 66.

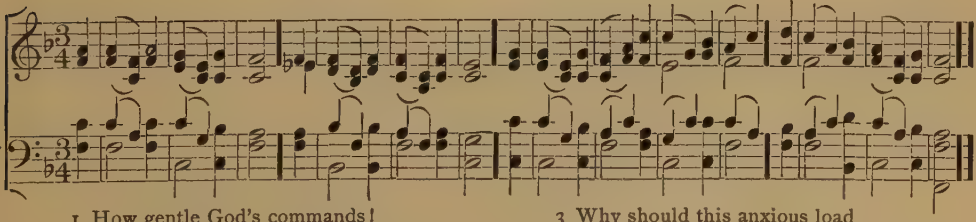
1 Come, Thou Almighty King!
Help us Thy name to sing;
Help us to praise!
Father all-glorious,
O'er all victorious,
Come and reign over us,
Ancient of days!

2 Come, Thou all-gracious Lord,
By heaven and earth adored,
Our prayer attend!
Come, and Thy people bless,
And give Thy word success,
Make Thine own holiness
On us descend.

3 Never from us depart,
Rule Thou in every heart,
Hence evermore;
Thy sovereign majesty
May we in glory see,
And to eternity,
Love and adore.

No. 67. DENNIS

H. G. NÄGELI



1 How gentle God's commands!
How kind His precepts are!
Come, cast your burdens on the Lord,
And trust His constant care.

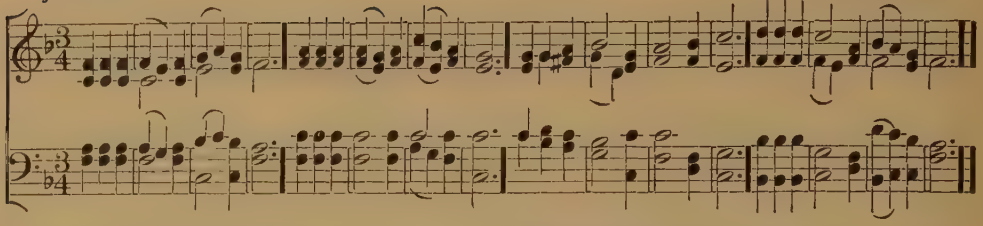
2 Beneath His watchful eye
His saints securely dwell!
That hand which bears all nature up,
Shall guard His children well.

3 Why should this anxious load
Press down your weary mind?
Haste to your heavenly Father's throne
And sweet refreshment find.

4 His goodness stands approved,
Unchanged from day to day:
I 'll drop my burden at His feet,
And bear a song away.

No. 68. HURSLEY

JOHN KEBLE — Arr. by W. H. MONK



1 Sun of my soul, Thou Saviour dear,
It is not night if Thou be near;
Oh, may no earthborn cloud arise
To hide Thee from Thy servant's eyes!

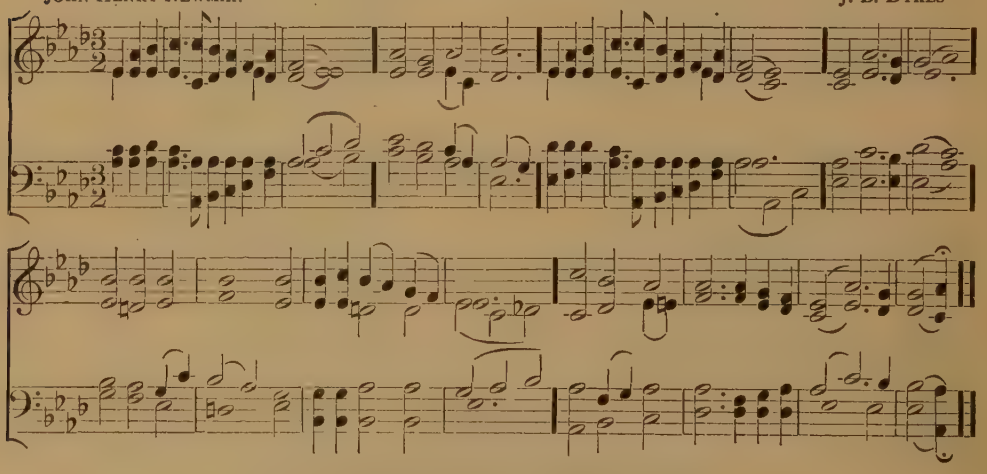
2 Abide with me from morn till eve,
For without Thee I cannot live;
Abide with me when night is nigh,
For without Thee I dare not die.

3 Watch by the sick, enrich the poor
With blessings from Thy boundless store;
Be every mourner's sleep to-night
Like infant's slumbers, pure and light!

4 Come near and bless us when we wake,
Ere through the world our way we take:
Till in the ocean of Thy love
We lose ourselves in heaven above.

No. 69. LUX BENIGNA

JOHN HENRY NEWMAN — J. B. DYKES



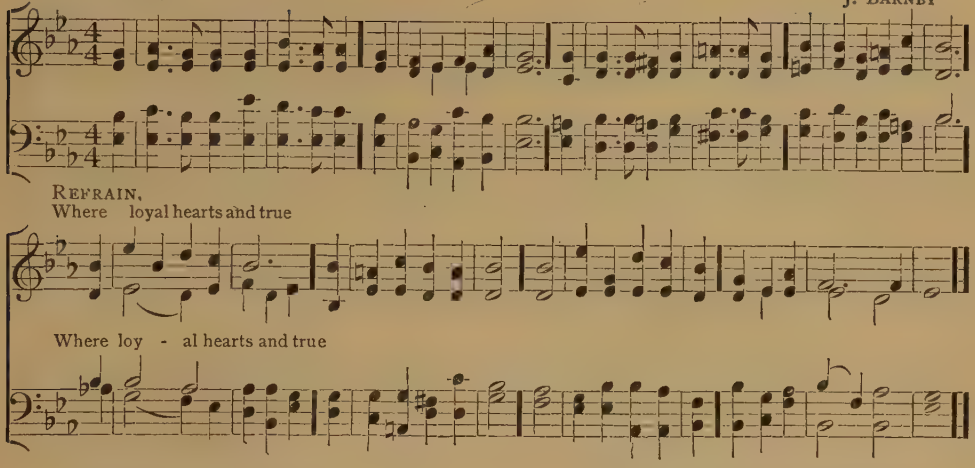
1 Lead, kindly Light, amid th' encircling gloom,
Lead Thou me on;
The night is dark, and I am far from home,
Lead Thou me on.
Keep Thou my feet; I do not ask to see
The distant scene; one step enough for me.

2 I was not ever thus, nor prayed that Thou
Shouldst lead me on;
I loved to choose and see my path; but now
Lead Thou me on.
I loved the garish day; and spite of fears,
Pride ruled my will: remember not past years.

3 So long Thy power has blest me, sure it still
Will lead me on
O'er moor and fen, o'er crag and torrent, till
The night is gone,
And with the morn those angel faces smile,
Which I have loved long since, and lost awhile.

No. 70. PARADISE

F. W. FABER J. BARNBY



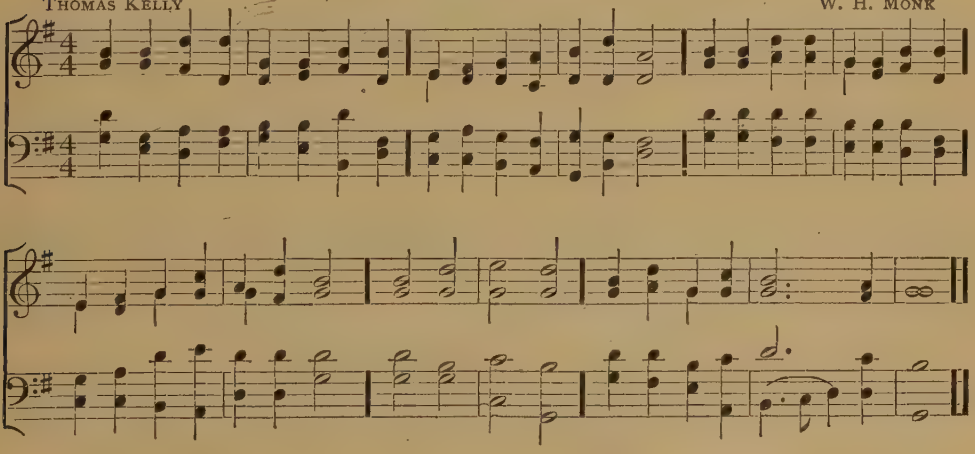
1 O Paradise, O Paradise,
Who doth not crave for rest?
Who would not seek the happy land,
Where they that loved are blest?
Where loyal hearts and true
Stand ever in the light,
All rapture through and through
In God's most holy sight.

2 O Paradise, O Paradise,
The world is growing old;
Who would not be at rest and free
Where love is never cold?
Where loyal hearts, etc.

3 Lord Jesus, King of Paradise,
Oh, keep me in Thy love,
And guide me to that happy land
Of perfect rest above.
Where loyal hearts, etc.

No. 71. CORONÆ

THOMAS KELLY W. H. MONK



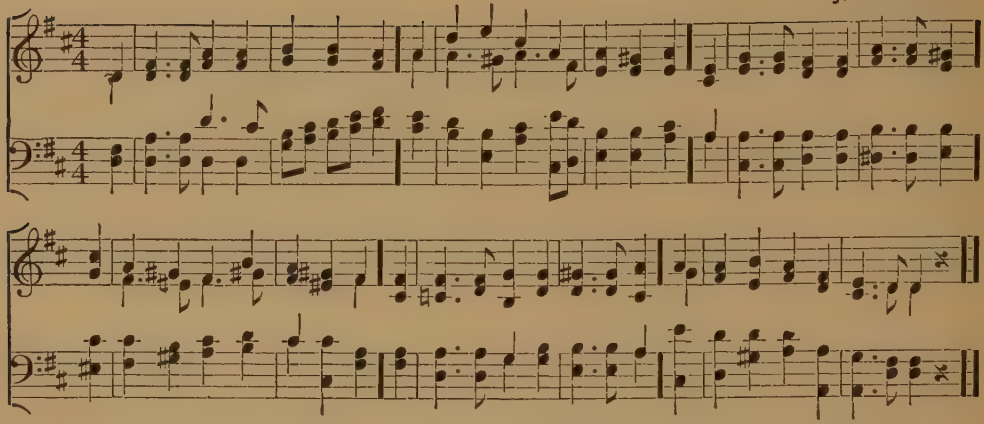
1 Crown the Saviour, angels crown Him;
Rich the trophies Jesus brings;
On the seat of power enthrone Him,
While the vault of heaven rings;
Crown Him! Crown Him!
Crown the Saviour King of kings.

2 Sinners in derision crowned Him,
Mocking thus the Saviour's claim;
Saints and angels crowd around Him,
Own His title, praise His Name:
Crown Him! Crown Him!
Spread abroad the Victor's fame!

3 Hark! those bursts of acclamation!
Hark! those loud triumphant chords!
Jesus takes the highest station;
Oh, what joy the sight affords!
Crown Him! Crown Him!
King of kings, and Lord of lords.

No. 72. MELITA

J. B. DYKES



1 Let glory be to God on high:
Peace be on earth as in the sky:
Good will to men, we bow the knee,
We praise, we bless, we worship Thee.
We give Thee thanks, Thy name we sing,
Almighty Father, Heavenly King.

2 O Lord, the sole-begotten Son,
Who bore the crimes which we had done;
Son of the Father, who wast slain
To take away the sins of men;
O Lamb of God, whose blood was spilt,
For all the world, and all its guilt; —

3 Have mercy on us, through Thy blood;
Receive our prayer, O Lamb of God!
For Thou art holy; Thou alone,
At God's right hand, upon His throne,
In all His glory, art adored,
With Thee, O Holy Ghost, one Lord.

No. 73. THE SHADOWS OF THE EVENING HOURS

Miss ADELAIDE A. PROCTER

JOSEPH BENSEL, by per.

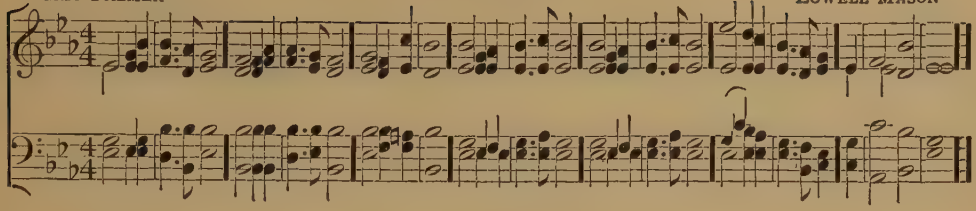
1 The shadows of the evening hours,
Fall from the darkening sky,
Upon the fragrance of the flowers,
The dews of evening lie;
Before Thy throne, O Lord of heaven!
We kneel at close of day;
Look on Thy children from on high,
And hear us while we pray.

2 The sorrows of Thy servants, Lord.
O do not Thou despise,
But let the incense of our prayers
Before Thy mercy rise;
The brightness of the coming night
Upon the darkness rolls;
With hopes of future glory chase
The shadows on our souls.

3 Slowly the rays of daylight fade;
So fade within our heart
The hopes in earthly love and joy,
That one by one depart;
Slowly the bright stars, one by one,
Within the heavens shine: —
Give us, O Lord, fresh hopes in heaven,
And trust in things divine.

No. 74. OLIVET

RAY PALMER — LOWELL MASON



1 My faith looks up to Thee,
Thou Lamb of Calvary,
Saviour Divine!
Now hear me while I pray;
Take all my guilt away;
Oh, let me, from this day,
Be wholly Thine!

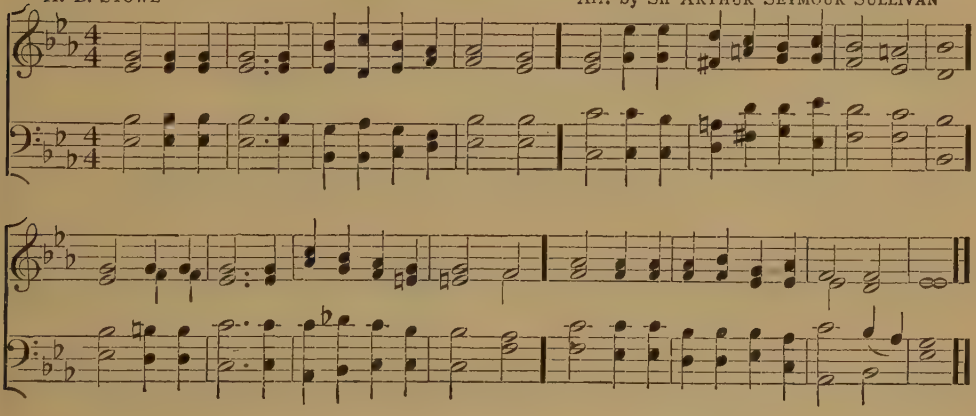
2 May Thy rich grace impart
Strength to my fainting heart,
My zeal inspire!
As Thou hast died for me,
Oh, may my love to Thee
Pure, warm, and changeless be—
A living fire!

3 While life's dark maze I tread,
And griefs around me spread,
Be Thou my guide;
Bid darkness turn to day,
Wipe sorrow's tears away,
Nor let me ever stray
From Thee aside.

4 When ends life's transient dream,
When death's cold sullen stream
Shall o'er me roll,
Blest Saviour! then, in love,
Fear and distrust remove;
Oh, bear me safe above!
A ransomed soul!

No. 75. MARLBOROUGH

H. B. STOWE — Arr. by Sir ARTHUR SEYMOUR SULLIVAN



1 Still, still with Thee, when rosy morning breaketh,
When the bird waketh, and the shadows flee;
Fairer than morning, lovelier than daylight,
Dawns the sweet consciousness, I am with Thee.

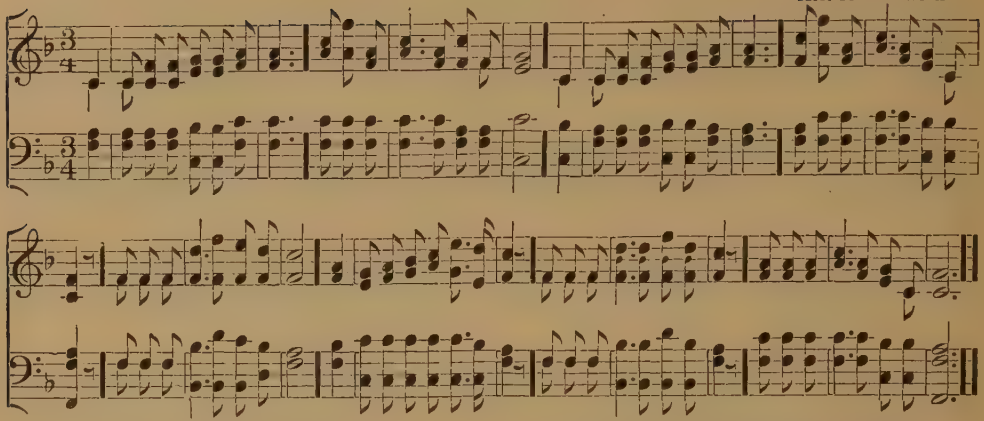
2 Alone with Thee, amid the mystic shadows,
The solemn hush of nature newly born;
Alone with Thee in breathless adoration,
In the calm dew and freshness of the morn.

3 When sinks the soul, subdued by toil, to slumber,
Its closing eye looks up to Thee in prayer;
Sweet the repose beneath Thy wing o'ershading,
But sweeter still, to wake and find Thee there.

4 So shall it be at last, in that bright morning,
When the soul waketh, and life's shadows flee;
O in that hour, more fair than daylight dawning,
Shall rise the glorious thought—I am with Thee.

No. 76. ADDISON

Arr. for this work



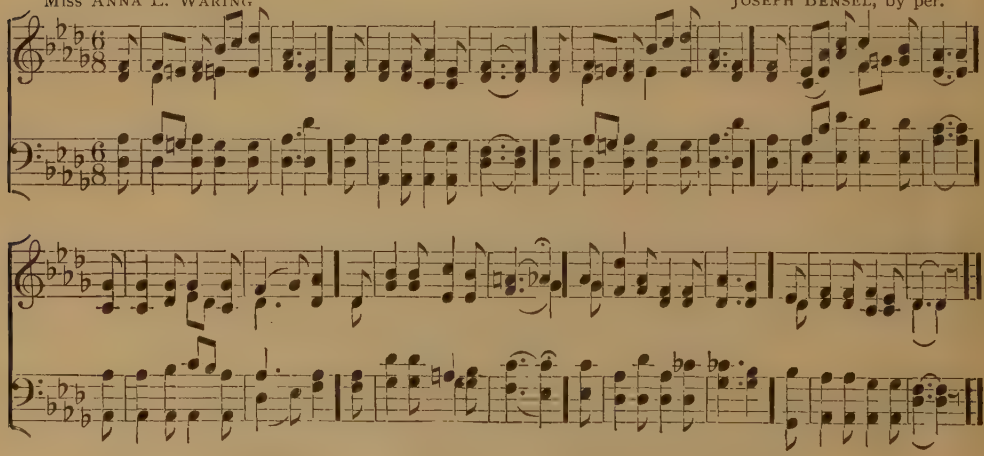
1 The spacious firmament on high
With all the blue ethereal sky,
And spangled heavens, a shining frame,
Their great Original proclaim;
Th' unwearied sun from day to day
Does his Creator's power display,
And publishes to every land
The work of an Almighty Hand.

2 Soon as the evening's shades prevail
The moon takes up the wondrous tale,
And nightly to the listening earth
Repeats the story of her birth;
While all the stars that round her burn
And all the planets in their turn
Confirm the tidings as they roll,
And spread the truth from pole to pole.

3 What though in solemn silence all
Move round the dark terrestrial ball—
What though no real voice nor sound
Amid their radiant orbs be found,
In reason's ear they all rejoice
And utter forth a glorious voice
Forever singing as they shine,
"The hand that made us is divine."

No. 77. IN HEAVENLY LOVE ABIDING

Miss ANNA L. WARING — JOSEPH BENSEL, by per.



1 In heavenly love abiding,
No change my heart shall fear,
And safe is such confiding,
For nothing changes here.
The storm may roar without me,
My heart may low be laid,
But God is round about me,
And can I be dismayed?

2 Wherever He may guide me,
No want shall turn me back;
My Shepherd is beside me,
And nothing can I lack:
His wisdom ever waketh,
His sight is never dim:
He knows the way He taketh;
And I will walk with Him.

3 Green pastures are before me,
Which yet I have not seen;
Bright skies will soon be o'er me,
Where darkest clouds have been;
My hope I cannot measure;
My path to life is free;
My Saviour has my treasure,
And He will walk with me.

No. 78. ROUSSEAU'S HYMN

ANNIE HERBERT — J. J. ROUSSEAU, 1775

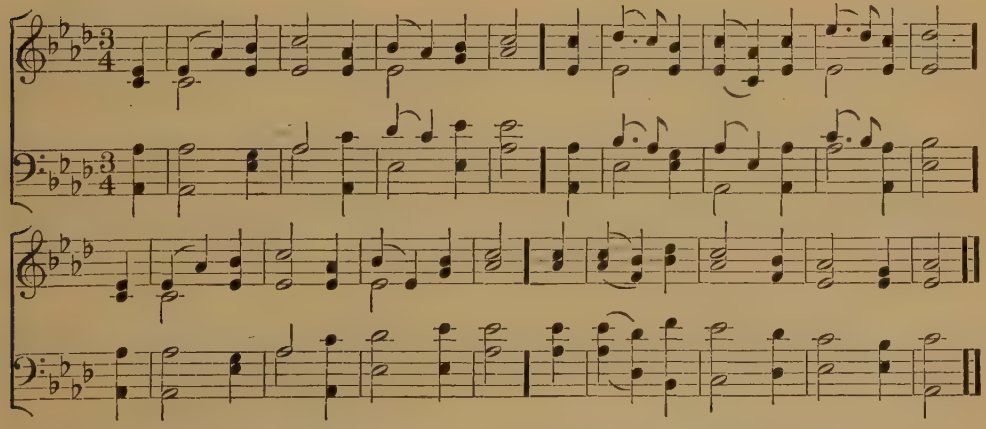
1 When the mists have rolled in splendor
From the beauty of the hills,
And the sunshine, warm and tender,
Falls in kisses on the rills,
We may read love's shining letter
In the rainbow of the spray;
We shall know each other better,
When the mists have rolled away.

2 If we err in human blindness,
And forget that we are dust;
If we miss the law of kindness,
When we struggle to be just;
Snowy wings of peace shall cover
All the anguish of to-day;
When the weary watch is ever,
And the mists have rolled away.

3 When the mists have risen above us,
As our Father knows His own,
Face to face with those who love us,
We shall know as we are known,
Low beyond the orient meadows,
Floats the golden fringe of day;
Heart to heart we 'll bide the shadows,
Till the mists have rolled away.

No. 79. AVON

THOMAS MOORE — V. C. T.



1 There 's nothing bright, above, below,
From flow'rs that bloom to stars that glow,
But in its light my soul can see
Some feature of the Deity!

2 There 's nothing dark, below, above,
But in its gloom I trace His love,
And meekly wait that moment when
His touch shall turn all bright again.

No. 80. WHEN I SURVEY

ISAAC WATTS

1 When I survey the wondrous cross
On which the Prince of glory died,
My richest gain I count but loss
And pour contempt on all my pride.

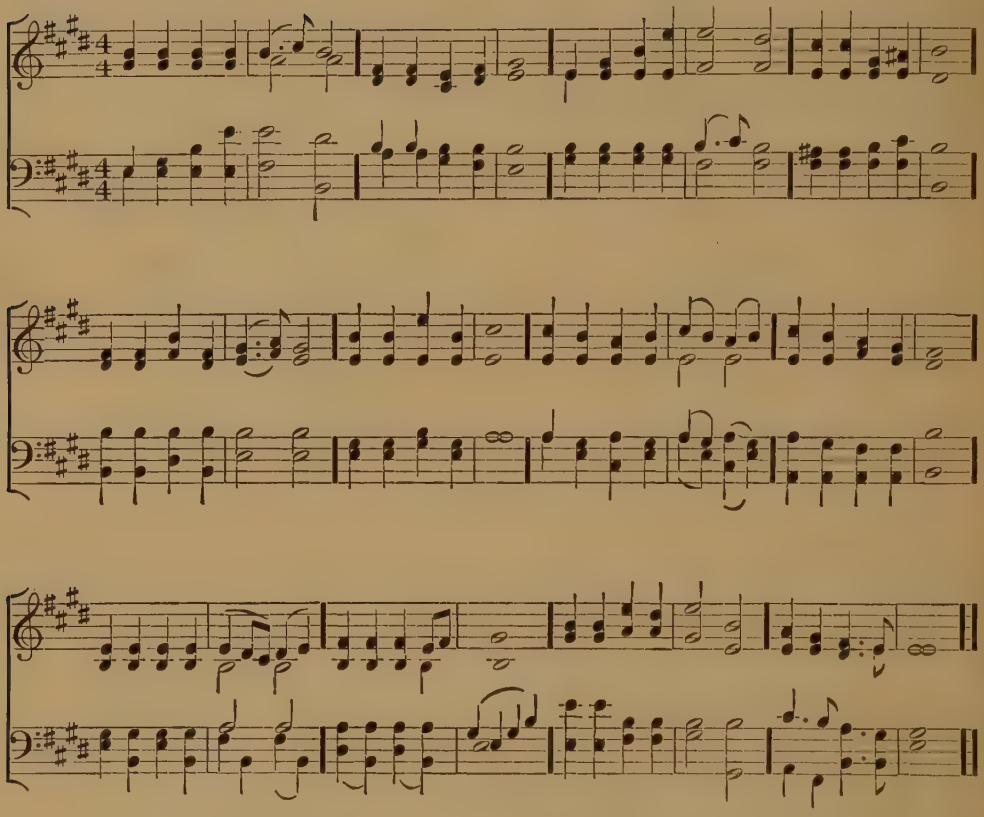
2 Forbid it, Lord, that I should boast
Save in the death of Christ, my God;
All the vain things that charmed me most
I sacrifice them to His blood.

3 See from His head, His hands, His feet,
Sorrow and love flow mingled down:
Did e'er such love and sorrow meet?
Or thorns compose so rich a crown?

4 Were the whole realm of nature mine,
That were a present far too small;
Love so amazing, so divine,
Demands my soul, my life, my all.

No. 81. CHRISTUS VICTOR

SABINE BARING-GOULD — Sir ARTHUR SEYMOUR SULLIVAN



1 Onward, Christian soldiers!
Marching as to war,
With the cross of Jesus
Going on before.
Christ, the royal Master,
Leads against the foe;
Forward into battle,
See, His banners go!
Onward, Christian soldiers!
Marching as to war,
With the cross of Jesus
Going on before.

2 At the sign of triumph
Satan's host doth flee,
On, then, Christian soldiers,
On to victory!
Hell's foundations quiver
At the shout of praise;
Brothers, lift your voices,
Loud your anthems raise.

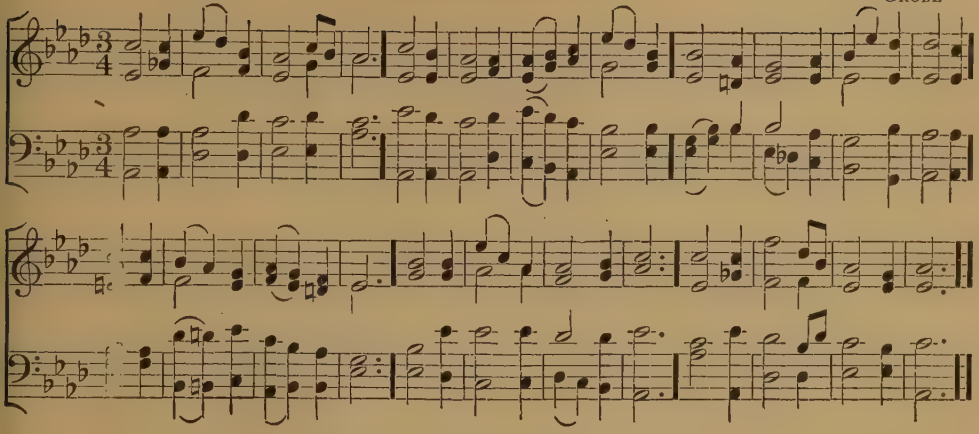
3 Like a mighty army
Moves the church of God;
Brothers, we are treading,
Where the saints have trod;
We are not divided,
All one body we,
One in hope and doctrine,
One in charity.

4 Crowns and thrones may perish,
Kingdoms rise and wane,
But the church of Jesus
Constant will remain;
Gates of hell can never
'Gainst that church prevail;
We have Christ's own promise,
And that cannot fail.

5 Onward, then, ye people!
Join our happy throng,
Blend with ours your voices
In the triumph-song:
Glory, laud, and honor
Unto Christ the King,
This through countless ages
Men and angels sing.

No. 82. ALLES MIT GOTT

GROBE



FIRST HYMN

Adapted from Rev. C. A. WALWORTH

1 Holy God, we praise Thy name!
Lord of all, we bow before Thee;
All in heaven above adore Thee;
All on earth Thy sceptre claim.
Infinite Thy vast domain,
Everlasting is Thy reign.

2 Hark! the loud celestial hymn,
Angel choirs above are raising;
In unceasing chorus praising,
Cherubim and Seraphim
Fill the heavens with sweet accord.
Holy! Holy! Holy Lord!

No. 83.

SECOND HYMN

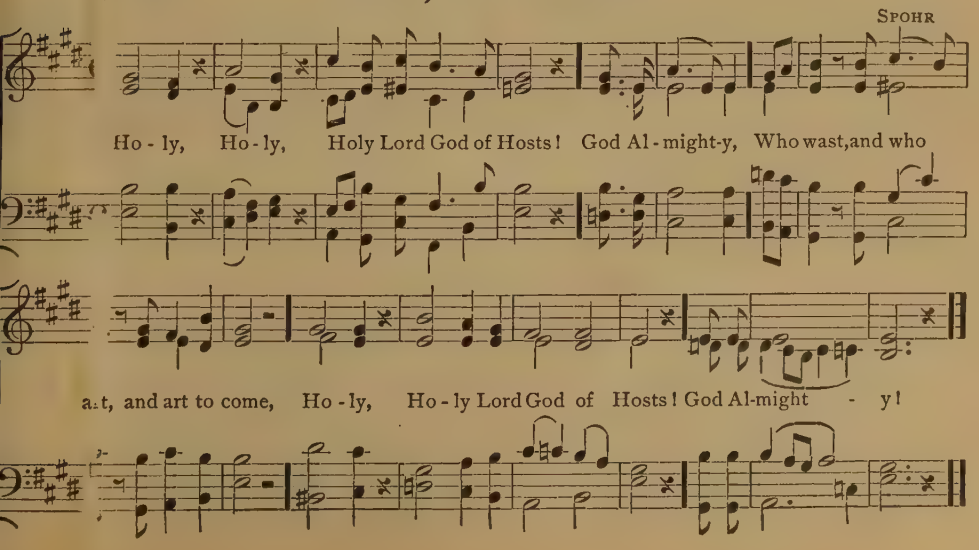
1 Mit dem Herrn fang' Alles an!
Kindlich muszt du ihm vertrauen;
Darfst auf eig'ne Kraft nicht bauen;
Demuth schützt vor stolzem Wahn.
‖: Mit dem Herrn fang' Alles an! :‖

2 Mit dem Herrn fang' Alles an!
Die sich ihn zum Führer wählen,
Können nie das Ziel verfehlen;
Sie nur geh'n auf sich'rer Bahn.
‖: Mit dem Herrn fang' Alles an! :‖

3 Mit dem Herrn fang' Alles an!
Muth wird dir dein Helfer senden;
Froh wirst du dein Werk vollenden;
Denn es ist in Gott gethan.
‖: Mit dem Herrn fang' Alles an! :‖

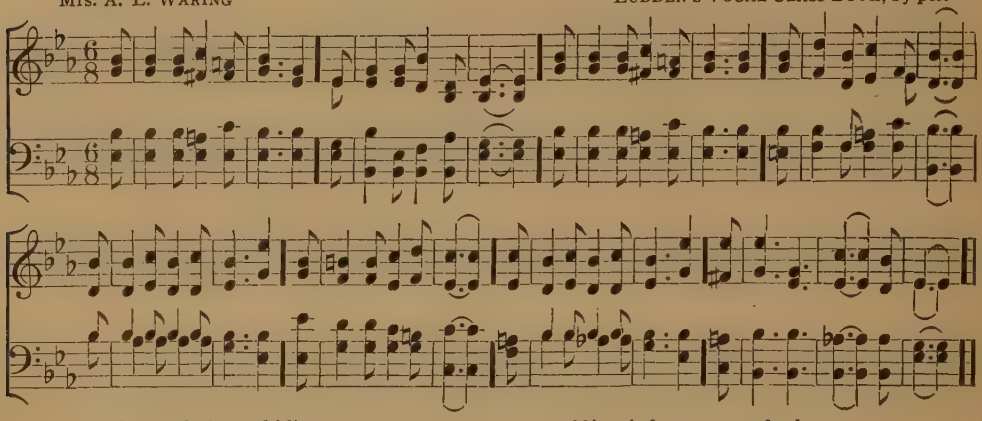
No. 84. HOLY, HOLY LORD

SPOHR



No. 85. THALBERG

Mrs. A. L. WARING — LUDDEN'S VOCAL CLASS BOOK, by per.



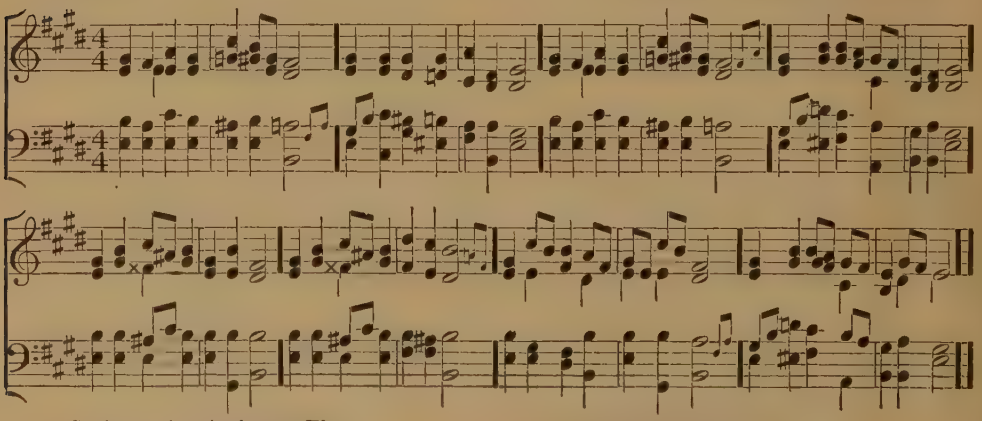
1 In heavenly love abiding,
No change my heart shall fear,
And safe in such confiding,
For nothing changes here;
The storm may roar without me,
My heart may low be laid,
But God is round about me,
And can I be dismayed?

2 Wherever He may guide me,
No want shall turn me back;
My Shepherd is beside me,
And nothing can I lack;
His wisdom ever waketh,
His sight is never dim;
He knows the way He taketh,
And I will walk with Him.

3 Green pastures are before me,
Which yet I have not seen;
Bright skies will soon be o'er me,
Where darkest clouds have been;
My hope I cannot measure;
My path to life is free;
My Saviour has my treasure,
And He will walk with me.

No. 86. LITANY

R. GRANT — LUDDEN'S VOCAL CLASS BOOK, by per.



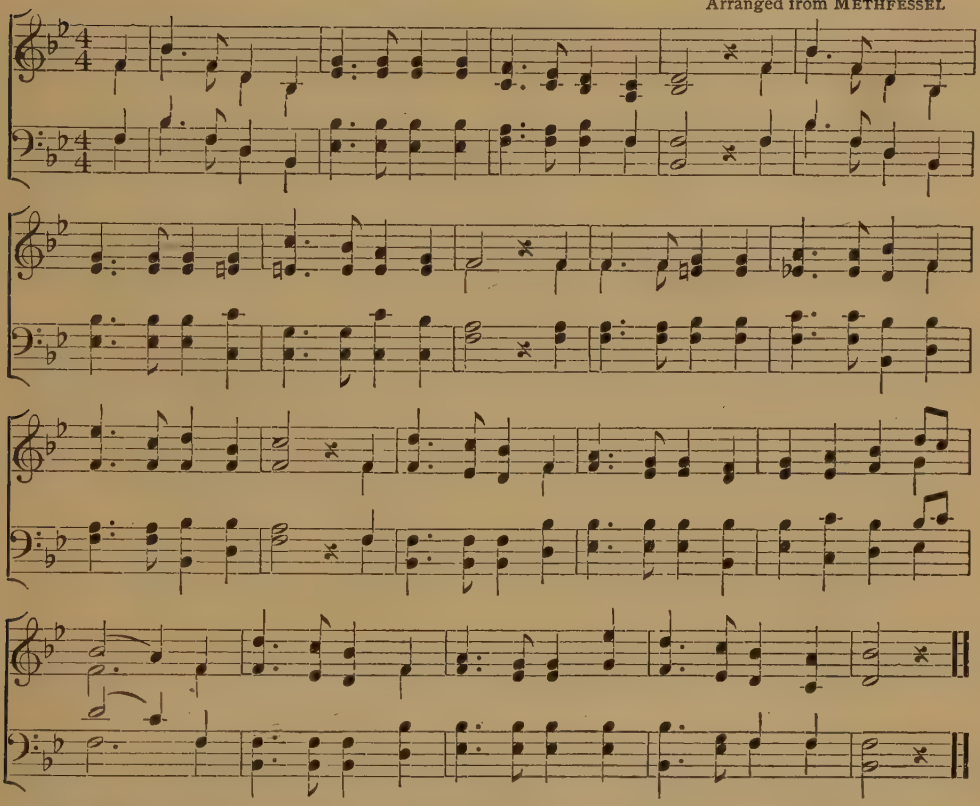
1 Saviour, when in dust to Thee,
Low we bow th' adoring knee,
When, repentant, to the skies,
Scarce we lift our streaming eyes,
O, by all Thy pains and woe,
Suffered once for man below,
Bending from Thy throne on high,
Hear our solemn litany.

2 By Thy birth and early years,
By Thy human griefs and fears,
By Thy fasting and distress
In the lonely wilderness;
By Thy vict'ry in the hour
Of the subtle tempter's power,
Jesus, look with pitying eye,
Hear our solemn litany.

3 By Thy deep, expiring groan,
By the sealed sepulchral stone,
By Thy triumph o'er the grave,
By Thy power from death to save,
Mighty God, ascended Lord,
To Thy throne in heaven restored,
Prince and Saviour, hear our cry,
Hear our solemn litany.

No. 87. WHILE SHEPHERDS WATCHED

Arranged from METHFESSEL



1 While shepherds watch'd their flocks by night,
All seated on the ground,
The angel of the Lord came down,
And glory shone around.
"Fear not," said he, for mighty dread
Had seized their troubled mind:
"Glad tidings of great joy I bring,
To you, and all mankind.

2 "To you, in David's town, this day
Is born of David's line,
The Saviour, which is Christ the Lord,
And this shall be the sign:
The heavenly babe you there shall find,
To human view displayed,
All meanly wrapt in swathing bands,
And in a manger laid."

3 Thus spake the seraph, and forthwith
Appeared a shining throng
Of angels, praising God; who thus
Addressed their joyful song:
"All glory be to God on high,
And to the earth be peace;
Good-will henceforth from Heaven to men
Begin, and never cease."

No. 88. SWEET WILL OF GOD

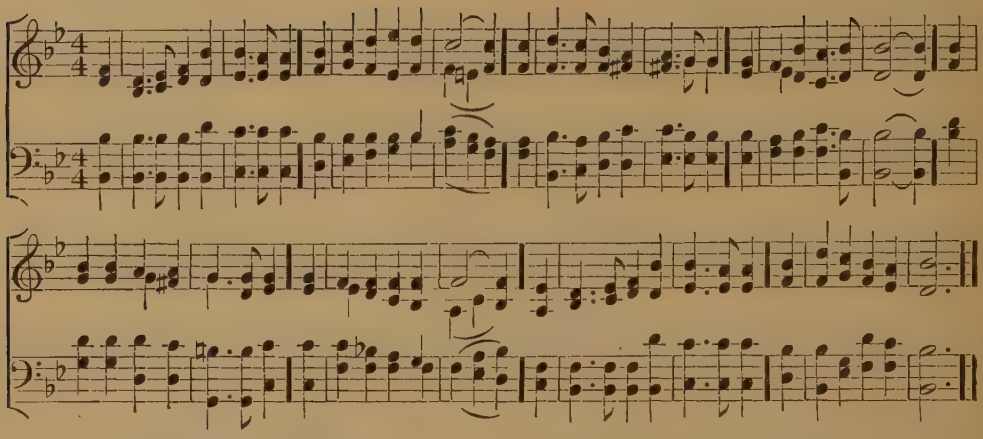
F. M. FABER

1 I worship Thee, sweet Will of God,
And all Thy days adore;
And every day I live, I seem
To love Thee more and more.
He always wins who sides with God,
To him no chance is lost;
God's will is sweetest to him when
It triumphs at his cost.

2 Ill, that God blesses, is our good,
And unblest good is ill;
And all is right that seems most wrong,
If it be His dear will!
When obstacles and trials seem
Like prison-walls to be;
I do the little I can do,
And leave the rest to Thee.

No. 89. ALL SAINTS

W. C. BRYANT — H. S. CUTLER

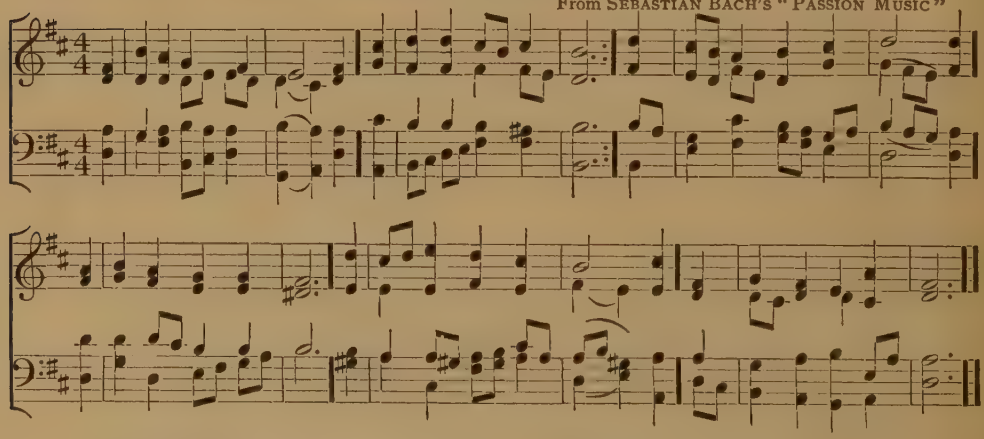


1 As shadows cast by cloud and sun,
Flit o'er the summer grass,
So, in Thy sight, Almighty One,
Earth's generations pass.
And as the years, an endless host,
Come swiftly pressing on,
The brightest names that earth can boast
Just glisten and are gone.

2 Yet doth the star of Bethlehem shed
A lustre pure and sweet;
And still it leads, as once it led,
To the Messiah's feet.
O Father, may that holy star
Grow every year more bright,
And send its glorious beams afar
To fill the world with light.

No. 90. PASSION CHORALE.

From SEBASTIAN BACH'S "PASSION MUSIC"



1 O Sacred Head! once wounded,
With grief and shame weighed down;
Now scornfully surrounded
With thorns, Thy only crown!
O Sacred Head! what glory,
What bliss till now was thine!
Yet, though despised and gory,
I joy to call Thee mine.

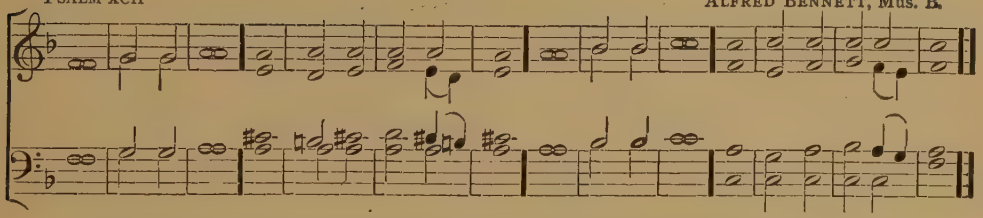
2 What language shall I borrow
To thank Thee, dearest Friend,
For this, Thy dying sorrow,
Thy pity without end?
O, make me Thine forever;
And, should I fainting be,
Lord, let me never, never
Outlive my love to Thee!

3 Be near when I am dying,
O, show Thy cross to me!
And for my succor flying,
Come, Lord, to set me free!
These eyes, new faith receiving,
From Jesus shall not move;
For he who dies believing,
Dies happy through Thy love.

SELECTIONS FOR CHANTING

No. 91. BONUM EST

PSALM XCII — ALFRED BENNETT, MUS. B.

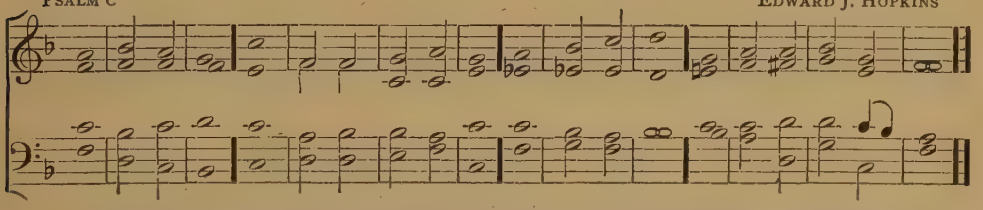


1. It is a good thing to give thanks un- | to the | Lord: and to sing praises unto thy | Name,— | O most | Highest.
2. To tell of thy loving-kindness early | in the | morning: and of thy truth | in the | night — | season;
3. Upon an instrument of ten strings, and up- | on the | lute: upon a loud instrument, | and up- | on the | harp.
4. For thou, Lord, hast made me glad | through thy | works: and I will rejoice in giving praise for the oper- | ations | of thy | hands.

Glory be to the Father, | and to the | Son: and | to the | Ho-ly | Ghost.
As it was in the beginning, is now, and | ev-er | shall be: world | without | end. A- | men.

No. 92. JUBILATE DEO

PSALM C — EDWARD J. HOPKINS

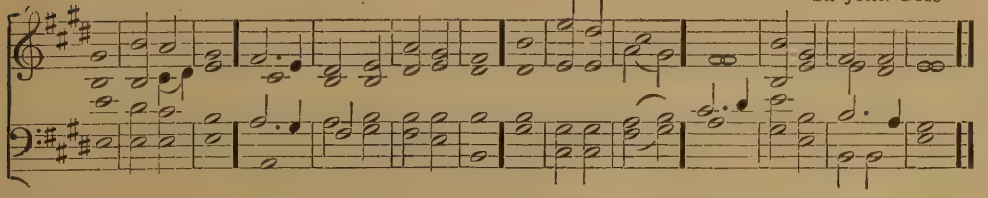


1. O be joyful in the Lord, | all ye | lands: serve the Lord with gladness, and come before his | presence | with a | song.
2. Be ye sure that the Lord | he is | God: it is he that hath made us, and not we ourselves: we are his people, | and the | sheep of his | pasture.
3. O go your way into his gates with thanksgiving, and into his | courts with | praise: be thankful unto him, and | speak good | of his | Name.
4. For the Lord is gracious, his mercy is | ev-er- | lasting: and his truth endureth from gener- | ation to | gener- | ation.

Glory be to the Father, | and to the | Son: and | to the | Holy | Ghost.
As it was in the beginning, is now, and | ever | shall be: world | without | end. A- | men.

No. 93. BENEDICTUS

Sir JOHN GOSS

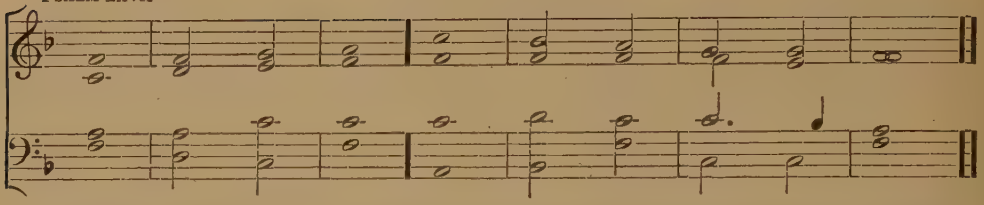


1. Blessed be the Lord | God of | Israel: for he hath visited | and re- | deemed his | people;
2. And hath raised up a mighty sal- | vation | for us: in the house | of his | ser-vant | David;
3. As he spake by the mouth of his | ho-ly | Prophets: which have been | since the | world be- | gan;
4. That we should be saved | from our | enemies: and from the | hand of | all that | hate us.

Glory be to the Father, | and to the | Son: and | to the | Ho-ly | Ghost.
As it was in the beginning, is now, and | ev-er | shall be: world | without | end. A- | men.

No. 94. DEUS MISEREATUR

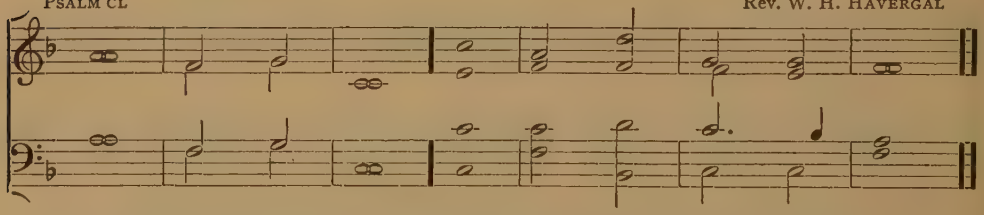
PSALM LXVII — RICHARD FARRANT



1. God be merciful unto | us, and | bless us: and show us the light of his countenance, and be | merci-ful | un-to | us.
2. That thy way may be | known up-on | earth: thy saving | health a- | mong all | nations.
3. Let the people praise | thee, O | God: yea, let | all the | people | praise thee.
4. O, let the nations rejoice | and be | glad: for thou shalt judge the folk righteously, and govern the | na-tions | up-on | earth.
5. Let the people praise | thee, O | God: yea, let | all the | peo-ple | praise thee.
6. Then shall the earth bring | forth her | increase: and God, even our own | God, shall | give us his | blessing.
7. God | shall— | bless us: and all the ends of the | world shall | fear— | him.
   Glory be to the Father, | and to the | Son: and | to the | Ho-ly | Ghost.
   As it was in the beginning, is now, and | ev-er | shall be: world | without | end. A- | men.

No. 95. LAUDATE DOMINUM

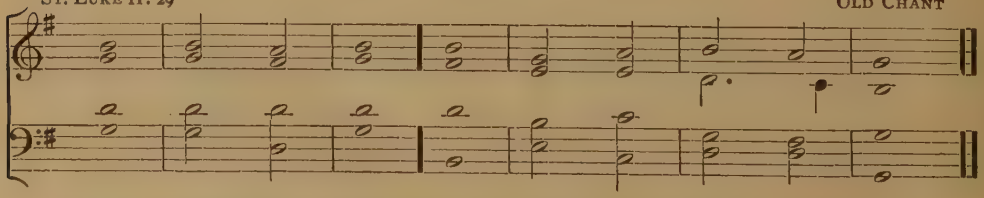
PSALM CL — Rev. W. H. HAVERGAL



1. O praise God in his | ho-li- | ness: praise him in the | firma-ment | of his | power.
2. Praise him in his | noble | acts: praise him according | to his | excellent | greatness.
3. Praise him in the sound | of the | trumpet: praise him up- | on the | lute and | harp.
4. Praise him in the | cymbals and | dances: praise him up- | on the | strings and | pipe.
5. Praise him upon the | well-tuned | cymbals: praise him up- | on the | loud— | cymbals.
6. Let everything | that hath | breath: praise | — — | — the Lord.
   Glory be to the Father, etc.

No. 96. NUNC DIMITTIS

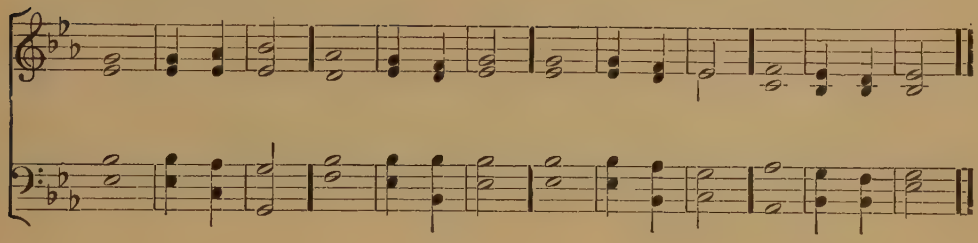
ST. LUKE II. 29 — OLD CHANT



1. Lord, now lettest thou thy ser-vant de- | part in | peace: ac- | cording | to thy | word.
2. For mine | eyes have | seen: thy | — — | — sal- | vation.
3. Which thou | hast pre- | pared: before the | face— | of all | people;
4. To be a light to | lighten the | Gentiles: and to be the glory | of thy | peo-ple | Israel.
   Glory be to the Father, etc.

No. 97. GOD'S WILL AND LOVE

CHARLOTTE ELLIOTT, 1834 · A. H. D. TROYTE



1 My God, my Father, | while I | stray
Far from my home on | life's rough | way,
Oh, teach me from my | heart to | say,
Thy | will be | done!

2 Though dark my path and | sad my | lot,
Let me be still and | murmur | not,
And breathe the prayer di- | vinely | taught,
"Thy | will be | done!"

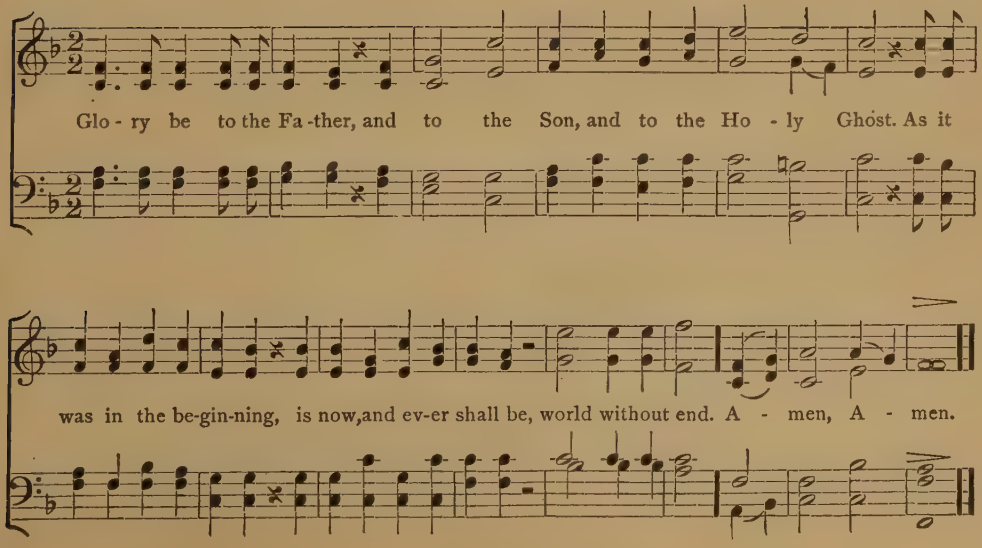
3 What though in lonely | grief I | sigh
For friends beloved, no | longer | nigh!
Submissive still would | I re- | ply,
"Thy | will be | done!"

4 Though Thou hast called me | to re- | sign
What most I prized, it | ne'er was | mine:
I have but yielded | what was | Thine;
Thy | will be | done!

5 Let now my fainting | heart be | blest
With Thy sweet Spirit | for its | guest,
My God, to Thee I | leave the | rest:
Thy | will be | done!

6 Renew my will from | day to | day;
Blend it with Thine, and | take a- | way
All that now makes it | hard to | say,
"Thy | will be | done!"

No. 98. GLORIA PATRI


Glo - ry be to the Fa -ther, and to the Son, and to the Ho - ly Ghost. As it
was in the be-gin-ning, is now,and ev-er shall be, world without end. A - men, A - men.

DICTIONARY OF MUSICAL TERMS

[*Including both Vocal and Instrumental Music*]

ABBREVIATIONS. — It. = Italian; Fr. = French; Ger. = German; Spa. = Spanish; Lat. = Latin.

A (It.). By, for, to, at, in, etc.

A ballata (It.). In the style of a dance.

Abandon (Fr.). Without restraint; with abandon; with ease.

Abbandono (It.). Making the time subservient to the expression; despondingly; with self-abandonment.

Abendlied (Ger.). Evening song, or hymn.

Abendmusik (Ger.). Evening or night music; serenade.

A bene placito (It.). At pleasure. The time may be retarded or ornaments introduced.

A cappella (It.). In the church or chapel style.

A cappriccio (It.). In a capricious style; according to the taste of the performer.

Accelerando (It.). Accelerating the time; gradually increasing the velocity of the movement.

Acciaccato (It.). Violently.

Acciaccatura (It.). A species of arpeggio; an accessory note placed before the principal note, the accent being on the principal note.

Accompagnamento (It.). Accompaniment; the figured bass or harmony.

Acento (Spa.). Accent, a modulation of the voice.

Acute. High, shrill, sharp as to pitch.

Ad (Lat.). At, to, for, by.

Adagio (It.). A very slow degree of movement, although not the slowest. See LARGO.

A deux (Fr.). For two voices or instruments.

A dur (Ger.). The key of A major. See DUR.

Ad libitum (Lat.). At will, at pleasure; changing the time of a particular passage at the discretion of the performer.

Affettuoso (It.). Affectionately, tenderly.

Afflizione (It.). Sorrowfully; with mournful expression.

Affrettando (It.). Hurrying, quickening, accelerating the time.

Agilità (It.). Lightness, agility.

Agitato (It.). Agitated, hurried, restless.

Agité (Fr.). Agitated.

Ai (It.). In the style of.

Alla breve (It.). A species of common time, formerly used in church music. It is marked 𝄵 and sometimes 𝄶. Each bar contains the value of a whole note — equal to two half notes, or four quarters.

Allegretto (It.). Rather light and cheerful, but not as quick as Allegro.

Allegro (Fr. and It.). Quick, lively; a rapid, vivacious movement.

Allemande (Fr.). A slow dance or melody of four crochets in each measure, peculiar to Germany and Switzerland.

All' ottava alta (It.). In the octave above.

Al più (It.). The most.

Al segno (It.). To the sign; meaning that the performer must return to the sign 𝄋 in a previous part of the piece and play from that place to the word Fine, or to the mark 𝄐 over a double bar.

Alta (It.). High, or higher; *Ottáva álta*, an octave higher.

Altissimo (It.). The highest; extremely high as to pitch.

Amabile (It.). Amiable, gentle, graceful.

Amorosamente (It.). In a tender and affectionate style.

Andante (It.). A movement in moderate time but flowing steadily, easily, gracefully.

Andantino (It.). A little slower than Andante.

Anima, con (It.). With life and animation.

Animato (It.). Animated; with life and spirit.

Animazione (It.). Animation.

Anmuth (Ger.). Sweetness, grace.

Antico, all' (It.). In the ancient style.

A piacere (It.). At pleasure.

A poco (It.). By degrees, gradually.

Appoggiatura (It.). Leaning note, grace note, note of embellishment.

Arco (It.). The bow.

Ardente (It.). With fire, glowing, vehement.

Ardito (It.). Bold, with energy.

Aria (It.). An air, a song; sung by a single voice either with or without an accompaniment.

Arietta (It.). A short air or melody.

Arioso (It.). Melodious, graceful; a short piece in the style of an aria, but less symmetrical in construction.

Arpeggio (It.). Playing the notes of a chord quickly one after another in the harp style.

Assai (It.). Very, extremely, in a high degree, as *Allégro assái*, very quick.

A tempo (It.). In time; a term used to denote that after some deviation or relaxation of the time, the performers must return to the original movement.

A tre (It.). For three voices or instruments; a trio or terzetto.

A tre corde (It.). For three strings; with three strings; without damper-pedal.

A tre mani (It.). For three hands.

Attacca subito (It.). Attack or commence the next movement immediately.

Attacca l' allegro (It.). Commence the allegro immediately.

Auf (Ger.). On, upon, in, at, etc.

A una corda (It.). On one string; with damper-pedal.

Aus (Ger.). From, out of.

Avec (Fr.). With.

Barcarolle (Fr.). A song or air sung by the Venetian gondoliers, or boatmen, while following their vocations; a boat-song.

Baritone. A male voice intermediate in respect to pitch between the bass and tenor.

Bass. The lowest part in music; the lowest and deepest of male voices.

Bassoon. A wind instrument of wood, consisting of a perforated tube and a reed through which it is blown.

B dur. B* major. See DUR.

Bellicoso (It.). In a martial and warlike style.

Bene } (It.). Well, good.
Ben }

Bes. B-flat.* See Es.

Bes dur. B-flat major. See Es.

Bis (Lat.). Twice; indicating that the passage marked is to be repeated.

Bolero (Spa.). A lively Spanish dance, in 3-4 time, with castanets.

Bravura (It.). Spirit, skill; requiring great dexterity and skill in execution.

Breit (Ger.). Broad.

Breve (It.). Short; formerly the breve was the shortest note. The notes then used were the large, the long, and the breve.

Brillante (It.). Bright, sparkling, brilliant.

Brio (It.). Vigor, animation, spirit.

Buon (It.). Good.

Burletta (It.). A comic operetta; a light musical and dramatic piece.

Cabaletta (It.) A simple melody of a pleasing and attractive character.

Caccia, alla (It.). In the hunting style.

Cachucha (Spa.). A popular Spanish dance in triple time.

Cadenza (It.). A cadence; an ornamental passage introduced near the close of a song or solo either by the composer or extemporaneously by the performer.

Calando (It.). Gradually diminishing the tone and retarding the time; becoming softer and slower by degrees.

* This does not exactly correspond with the German terminology, in which H is the name of B natural and B the name of B flat. The definitions given here are those of current American usage in localities where the German terms have been adopted with modifications.

Campana (It.). A bell.

Cantabile (It.). That can be sung; in a melodious, singing, and graceful style, full of expression.

Cantatrice (It.). A female singer.

Canto (It.). Song, air, melody; the highest vocal part in choral music.

Canzone (It.). A song.

Capo (It.). The head or beginning; the top.

Capriccio (It.). A fanciful and irregular species of composition; a species of *fantasia;* in a capricious and free style.

Capriccioso (It.). In a fanciful and capricious style.

C dur. C major. See DUR.

Celere (It.). Quick, rapid, with velocity.

Chaconne (Fr.). A chacone; a graceful, slow Spanish movement in 3-4 time.

Chanson (Fr.). A song.

Chromatic. Proceeding by semitones.

Chromatic scale. A scale which divides every whole-tone of the scale, and consists of twelve semitones or half-steps in an octave.

Clavier. The keys or key-board of a pianoforte, organ, etc. Also, an old name for the clavichord, one of the predecessors of the pianoforte.

Cloche (Fr.). A bell.

C moll. See MOLL.

Coda (It.). The end; a few bars added to the end of a piece of music to make a more effective termination.

Commodo (It.). Quietly, composedly.

Con (It.). With.

Con calore (It.). With warmth, with fire.

Con carità (It.). With tenderness.

Con celerità (It.). With celerity, with rapidity.

Concerto (It.). A composition for a solo instrument with orchestral accompaniments.

Concert pitch. The pitch adopted by general consent for some one given note (A or C), and by which every other note is governed.

Con delicatezza (It.). With delicacy and sweetness.

Con discrezione (It.). With discretion; at the discretion of the performer.

Con disperazione (It.). With despair, violence of expression.

Con dolcezza (It.). In a simple, delicate manner; with softness, sweetness, delicacy.

Con dolore (It.). Mournfully, with grief and pathos.

Con eleganza (It.). With elegance.

Con energico (It.). With energy and emphasis.

Con espressione (It.). With expression.

Con fuoco (It.). With fire and passion.

Con furia (It.). With fury, rage, vehemence.

Con impetuosità (It.). With impetuosity and vehemence.

Con giusto (It.). With exactness.

Con moto (It.). With motion; not dragging.

Con precisione (It.). With exactness and precision.

Con sordino (It.). With the mute; meaning that a mute or damper is to be affixed to the bridge of the violin, viola, etc.

Con spirito (It.). With spirit, life, energy.

Contralto (It.). The deepest species of female voice.

Con variazione (It.). With variations.

Con velocità (It.). With velocity.

Corda (It.). A string; *úna córda*, one string.

Corona (It.). A pause or hold, 𝄐

Corps de ballet (Fr.). A general name for the performers in a ballet.

Counterpoint. *Point against point.* The art of adding one or more points to a given theme or subject. Before the invention of notes, the various sounds were expressed by *points*.

Crescendo (It.). A word denoting an increasing power of tone; often indicated by the sign,

Da camera (It.). For the chamber; in the style of chamber music.

Da capo (It.). *From the beginning.* An expression placed at the end of a movement to indicate that the performer must return to the first strain.

Da capo al fine (It.). Return to the beginning and conclude with the word *Fine*.

Da capo al segno (It.). Repeat from the sign 𝄋.

Dal segno (It.). *From the sign* 𝄋. A mark directing a repetition from the sign.

D. C. The initials of *Da Capo*.

Début (Fr.). First appearance; the first public performance.

Decisivo (It.). In a bold and decided manner.

Decrescendo (It.). Gradually diminishing in power of tone; often indicated by the sign,

Delicato (It.). Delicately, smoothly.

Demi (Fr.). Half.

Des dur (Ger.). D-flat major.

Diatonic. *From tone to tone.* The name given to the musical scale in common use; it may be either major or minor, and consists of seven sounds — five whole tones and two semitones.

Diminuendo (It.). Diminishing gradually the intensity or power of the tone.

Di molto (It.). Very much. An expression which serves to augment the meaning of the word to which it is applied.

Divoto (It.). Devoutly, in a solemn style.

D moll. D minor. See MOLL.

Dolce (It.). Sweetly, softly, delicately.

Dolcissimo (It.). With extreme sweetness and delicacy.

Dolente (It.). Sorrowful, mournful, pathetic.

Dolore (It.). Grief, sorrow.

Doloroso (It.). Dolorously, sorrowfully, sadly.

Doppel (Ger.). Double.

Droite (Fr.). Right; *main droite*, the right hand.

Dur (Fr.). Hard, harsh of tone.

Dur (Ger.). Major, *i. e.*, major key or scale, as *A dur*, A major.

E dur. E major. See DUR.

Eingang (Ger.). Introduction, preface, prelude.

Einhalt (Ger.). A pause.

E moll. E minor. See MOLL.

Energico (It.). Energetic, vigorous, forcible.

Ensemble (Fr.). Together, the whole; applied to concerted music when the whole is given with perfect smoothness and oneness of style.

Entr'acte (Fr.). Between the acts; music played between the acts of a drama.

Entrée (Fr.). Entry, entrance, beginning.

Es. Flat; hence *Des*, equivalent to D-flat; *Des dur*, D-flat major.

Espagnol (Fr.). Spanish, in the Spanish style.

Espressione (It.). Expression, feeling.

Espressivo (It.). Expressive, to be played or sung with expression.

Étude (Fr.). A study, an exercise.

Facile (It.). Light, easy.

Falsetto (It.). A false or artificial voice; that part of a person's voice that lies above its natural compass.

F dur. F major. See DUR.

Fes. } See Es and Is.
Fis. }

Finale (It.). Final, concluding, etc.

Fine (It.). The end, the termination.

F moll. F minor. See MOLL.

Forte (It.). Loud, strong.

Fortissimo (It.). Very loud.

Forzando (It.). Forced; laying a stress upon one note or chord

Frohgesang (Ger.). A joyous song.

Fuoco (It.). Fire, energy, passion.

Für (Ger.). For.

Furioso (It.). Furious, vehement, mad.

Gamut. The scale of notes belonging to any key.

Gavotte (Fr.). A dance consisting of two light, lively strains, in common time.

Giocoso (It.). Humorously, sportively.

Giusto (It.). A term signifying that the movement indicated is to be performed in an equal, steady, and just time.

Glissando (It.). Slurred, smooth, in a gliding manner.

G moll. G minor. See MOLL.

Grandioso (It.). Grand, noble.

Grave (It.). A slow and solemn movement; also, a deep, low pitch in the scale of sounds.

Graviata (It.). Gravity, majesty.

Grazia (It.). Grace, elegance.
Grazioso (It.) In a graceful style.
Gruppetto (It.). A turn; also, a small group of grace, or ornamental notes.
Gusto (It.). Taste, expression.

Il (It.). The.
Impeto (It.). Impetuosity, vehemence.
Impetuoso (It.). Impetuous, vehement.
Impromptu (Fr.). An extemporaneous production.
In (It. and Lat.). In, into, in the.
In alt (It.). Notes are said to be *in alt* when they are situated above F on the fifth line of the treble staff.
Indeciso (It.). Undecided, wavering, hesitating; slight changes of time and a somewhat capricious value of the notes.
In tempo (It.). In time.
Is. Sharp; hence, *Fis*, equivalent to F-sharp; *Fis moll*, F-sharp minor.

Joie (Fr.). Joy, gladness.
Jubellied (Ger.). Song of jubilee.

Kapellmeister (Ger.). Chapel-master; musical director.
Kleine Lieder (Ger.). Little songs.

Larghetto (It.). A word specifying a time not quite so slow as that denoted by *largo*, of which word it is the diminutive.
Largo (It.). A slow and solemn degree of movement.
Legatissimo (It.). Exceedingly smooth and connected.
Legato (It.). In a close, smooth, graceful manner; the opposite to *staccato*.
Leggiero (It.). Light, swift, delicate.
Lentando (It.). With increased slowness.
Lento (It.). Slow.
Lied (Ger.). A song, a ballad, a lay.
Lieder ohne Worte (Ger.). Songs without words.
Loco (It.). Place; a word used in opposition to *8va*, signifying that the notes are to be played just as they are written.

Ma (It.). But, as *allégro ma non tróppo*, quick, but not too much so.
Maestoso (It.). Majestic, stately, dignified.
Main (Fr.). The hand.
Main droite (Fr.). Right hand.
Main gauche (Fr.). Left hand.
Mano (It.). The hand.
Mano dritta (It.). The right hand.
Mano sinistra (It.). The left hand.
Marcato (It.). Marked, accented, well pronounced.
Meno (It.). Less.
Mezzo (It.). Medium, in the middle, half.
Mezzo soprano (It.). A female voice of lower pitch than the soprano or treble, but higher than the contralto.
Minuet. An ancient slow and stately dance in two strains, in 3–4 time.
Misterioso (It.). Mysteriously; in a mysterious manner.
Moderato (It.). Moderately; in moderate time.
Moll (Ger.). Minor, *i. e.*, minor key or scale, as *B moll*, the key of B-flat minor; *C moll*, the key of C minor.
Molto (It.). Much, very much.
Morceau (Fr.). A choice and select musical piece or composition; a fine phrase or passage.
Morendo (It.). Dying away, expiring; gradually diminishing the tone and the time.
Mosso (It.). Moved, movement, motion.
Motif (Fr.). Motive, theme, subject.
Moto. Motion, movement; *con móto*, with motion, rather quick.

Negligente (It.). Negligent; unconstrained.
Nocturne. A composition of a light and elegant character, suitable for evening recreation.
Non troppo (It.). Not too much, moderately.

Obbligato (It.). *Indispensable, necessary;* a part or parts which cannot be omitted, being indispensably necessary to a proper performance.
Octet. A composition for eight parts, or for eight voices.

Pastorale (It.). Pastoral, rural, belonging to a shepherd; a soft movement in a pastoral and rural style.
Pensoso (It.). Pensively, mournfully.
Pesante (It.). Heavy, ponderous.
Piacere (It.). Pleasure, inclination, fancy; *a piacére*, at pleasure.
Pianissimo (It.). Extremely soft.
Piano (It.). Soft, gentle.
Più (It.). More.
Pizzicato (It.). *Pinched;* meaning that the strings of the violin, violoncello, etc., are not to be played with the bow, but snapped with the fingers, producing a *staccáto* effect.
Placidamente (It.). Calmly, placidly, quietly.
Poco (It.). Little.
Poco a poco (It.). By degrees, little by little.
Polacca (It.). A Polish national dance in 3-4 time.
Polonaise. A movement of 3-4 notes in a measure, the rhythmical pause coming on the last note of the bar.
Portamento (It.). Gliding the voice from one note to another.
Pot-pourri (Fr.). A medley.
Pour (Fr.). For.
Precipitato (It.). In a precipitate manner, hurriedly.
Precisione (It.). Precision, exactness.

Prestissimo (It.). Very quickly, as fast as possible.

Presto (It.). Quickly, rapidly.

Prima (It.). First, chief, principal.

Prima vista (It.). At first sight.

Quasi (It.). In the manner of, in the style of.

Questa (It.). This, or that.

Quieto (It.). Quiet, calm, serene.

R. or R. H. indicates the right hand in pianoforte playing.

Rallentando (It.). The time gradually slower and the sound gradually softer.

Recitativo (It.). Recitative.

Retard. To hold back, to diminish the time.

Rinforzando (It.). Strengthened, reënforced.

Ritardando (It.). Retarding the time gradually.

Ritenuto (It.). Slower, kept back; the effect differs from *ritardándo*, by being done at once, while the other is effected by degrees.

Rubato (It.). Taking a portion of the duration from one note and giving it to another.

Scherzando (It.). Playful, lively, sportive, merry.

Scherzo (It.). Play, sport; a piece of a lively, sportive character; also one of the movements in a symphony.

Semplice (It.). Simple, pure, plain.

Sempre (It.). Always.

Senza (It.). Without.

Sforza (It.). Forced; with force and energy.

Sforzando (It.). *Forced;* one particular chord or note is to be played with force and emphasis.

Silbar (Spa.). To whistle.

Sinfonie (Fr.). An orchestral composition in many parts; a symphony.

Sinistra (Lat.). The left hand.

Smorzando (It.). Extinguished, put out, gradually dying away.

Sonata (It.). An instrumental composition, usually of three or four distinct movements.

Sonatina (It.). A short, easy sonata.

Soprano (It.). The treble, the highest kind of female voice; a treble, or soprano singer.

Sostenuto (It.). Sustaining the tone.

Sotto voce (It.). Softly, in a low voice, in an undertone.

Spiel (Ger.). Play, performance.

Spiritoso (It.). Lively, animated, brisk, spirited.

Staccato (It.). Detached, distinct, separated from each other.

Stringendo (It.). Pressing, accelerating the time.

Sub (Lat.). Under, below, beneath.

Subito (It.). Suddenly, immediately.

Symphony (Eng.). A grand composition of several movements, for a full orchestra.

Tacet (Lat.). Be silent.

Tarantella (It.). A swift, delirious sort of Italian dance in 6-8 time.

Tema (It.). A theme, or subject; a melody.

Tempo (It.). Time; the degree of movement; *a témpo*, in time.

Tenor. That species of male voice next above the baritone; the highest male voice.

Tenore robusto (It.). A strong tenor voice.

Tenuto (It.). Held on, sustained.

Terzetto (It.). A short piece or trio for three voices.

Thema (Lat.). A theme, or subject.

Tonic. The key-note of any scale; the chief fundamental ground-tone, or first note, of the scale.

Tranquillamente (It.). Quietly, calmly, tranquilly.

Tranquillo (It.). Tranquillity, calmness, quietness.

Tre (It.). Three; *a tre*, for three voices or instruments.

Trill. A shake.

Trio (It.). A piece for three instruments. The word is also applied to a piece for three voices, but incorrectly, *terzétto* being the proper appellation.

Triomphale (Fr.). Triumphal.

Troppo (It.). Too much; *non troppo allégro*, not too quick.

Tutta la forza (It.). The whole power, as loud as possible, with the utmost force and vehemence.

Tutti (It.). All; the entire band or chorus.

Tympani (Lat.). Kettle-drums.

Tyrolienne (Fr.). Songs or dances peculiar to the Tyrolese.

Un, **Una**, **Uno** (It.). A, an; one.

Una corda (It.). On one string only; with damper-pedal.

Und (Ger.). And.

Veloce (It.). Swiftly, quickly.

Velocissimo (It.). Very swiftly, with extreme rapidity.

Velocità (It.). Swiftness, rapidity.

Virtuoso (It.). A skilful performer upon some instrument.

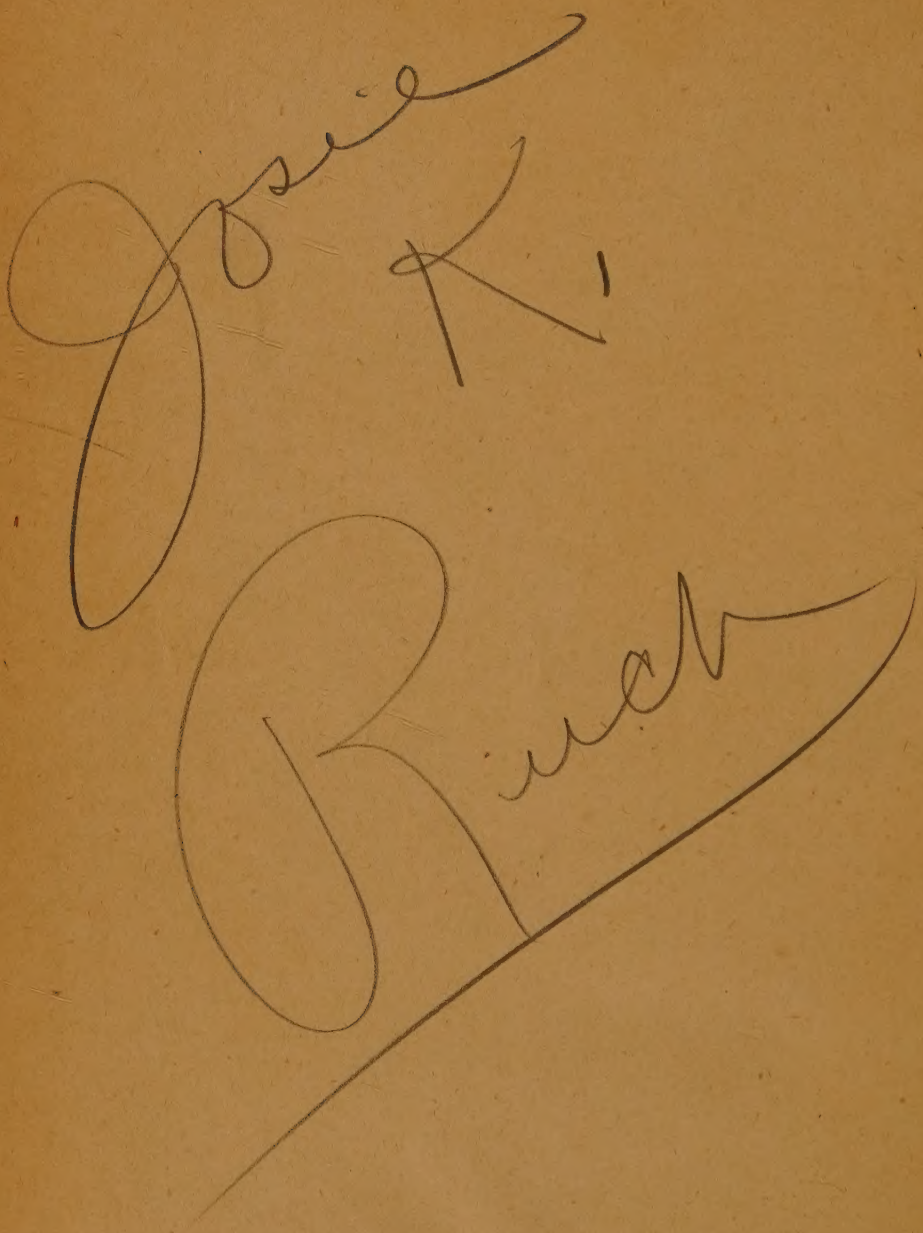
Vivace (It.). Lively, briskly, quickly.

Voce (It.), **voix** (Fr.), **vox** (Lat.). The voice.

Volante (It.). *Flying;* a light and rapid series of notes.

Volti (It.). Turn over.

Vox humana (Lat.). Human voice.



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